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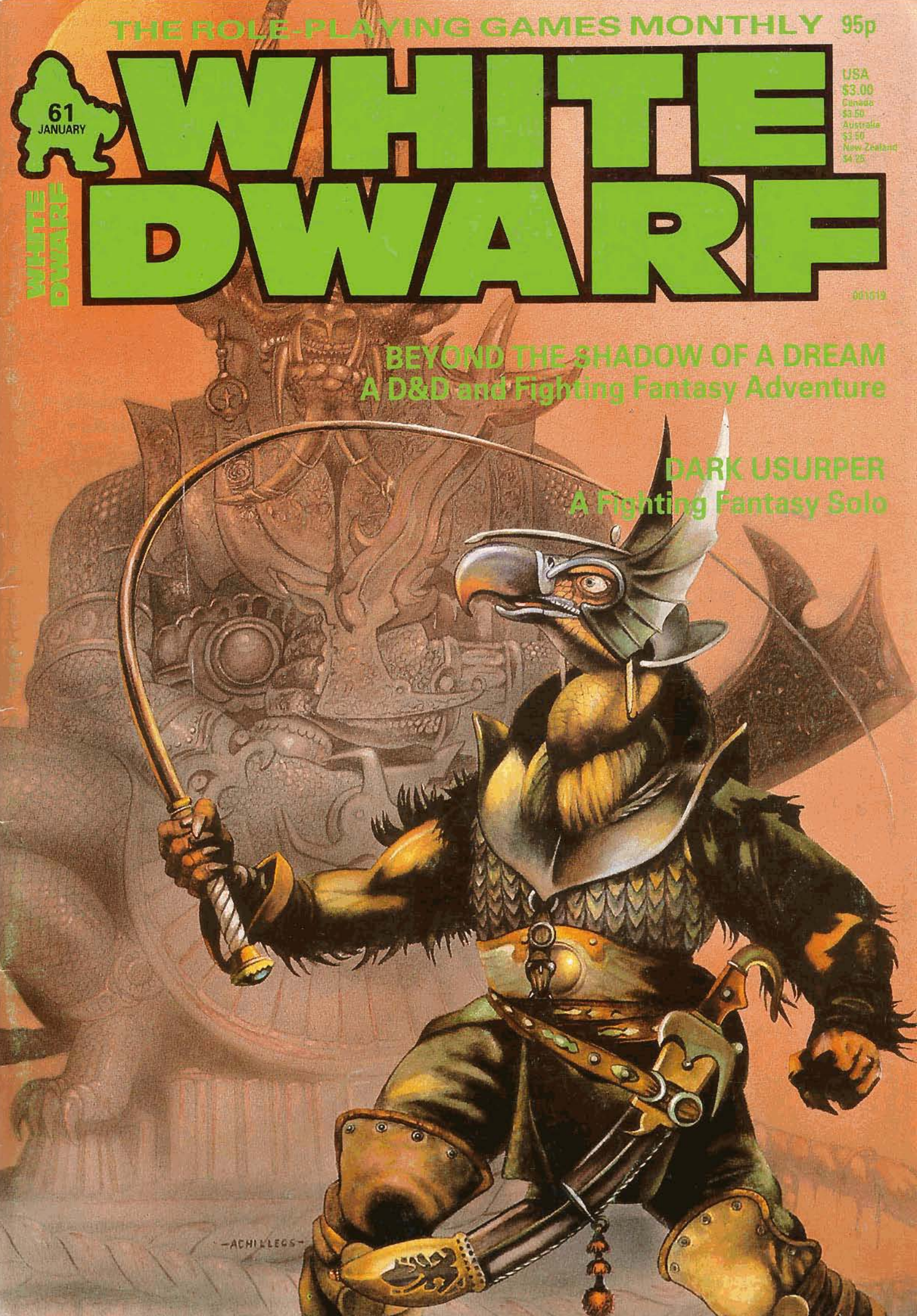

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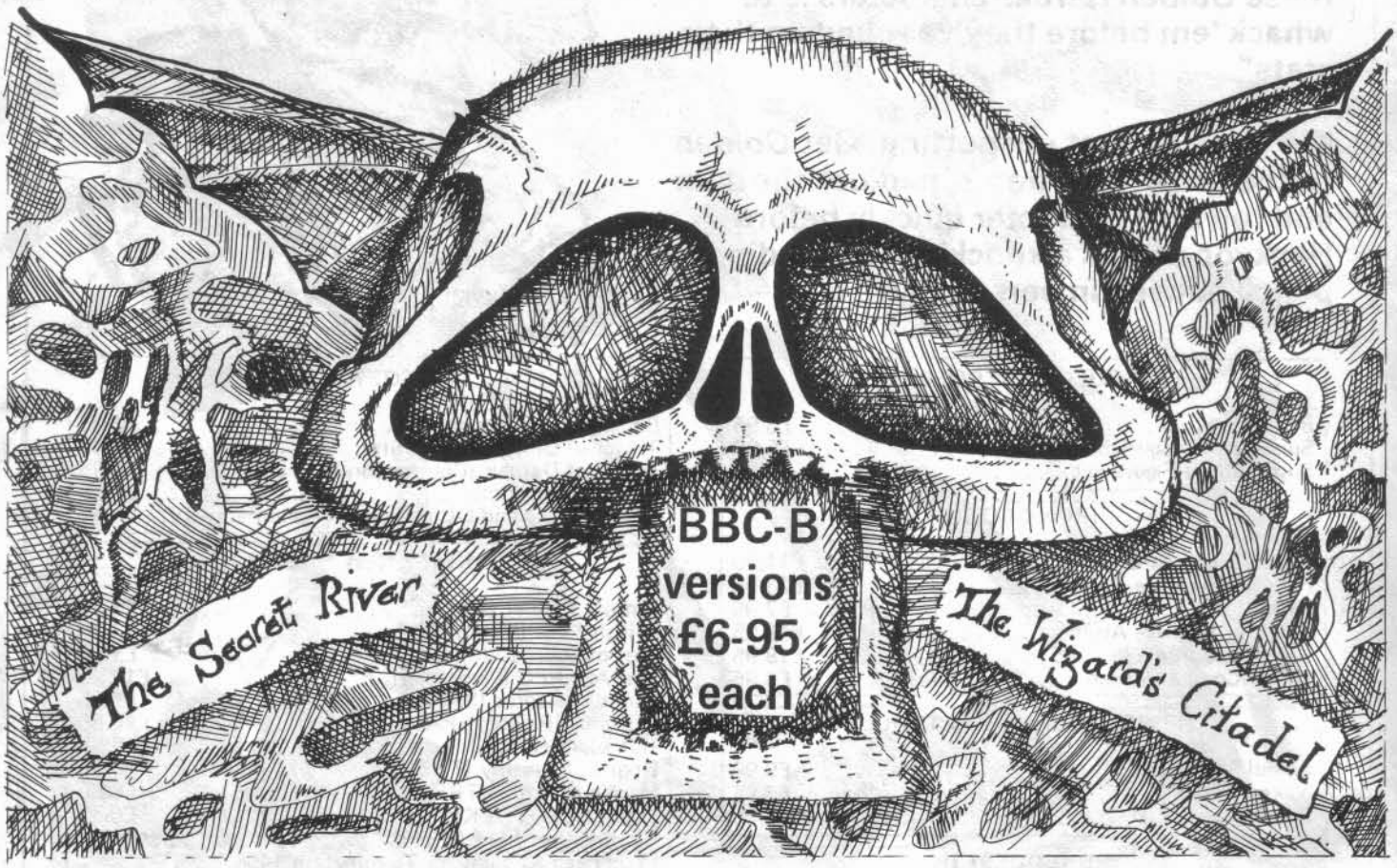

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The New Year is upon us again, and *White Dwarf*, having survived 1984 with its Thought Police, et al, has great things planned.

Starting next issue is *Crawling Chaos*, an horrific new column devoted to the awesome *Call of Cthulhu*. Be advised to prepare your elder signs and get ready for all the strange new cults and unspeakable monsters which await you. May he who must not be named preserve us all!

Another column to start soon will be devoted to *Golden Heroes* and other superhero role-playing games. Plenty of WHOOM is guaranteed!

More pages, more colour and more surprises are also in store. 1985 will be The Year of the Dwarf.

Ian Livingstone

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The Spice of Life

An Expansion of Alchemy in RuneQuest
by Oliver MacDonald

One of the most neglected areas of *RuneQuest* is alchemy, which is a great pity as in many campaigns alchemists play an important part. The rules as they stand make it relatively easy, if expensive, to become an alchemist, and once the character has paid the membership fee he or she is allowed to manufacture any potions that he or she can afford. A proviso is made that should a character reveal any of the guilds secrets they are likely to find life very uncomfortable thereafter. In no way are characters encouraged to *interact* with the guild in any way other than the exchange of cash, however. What I hope to do is present some ideas from which individual GMs can build up a more solid base for the running of alchemists in their campaigns.

Social Status and Organisation of the Guild

Before a GM can even consider using alchemists in his or her world some idea of the standing of the guild within the world and its society must have been developed. Unfortunately this task is made doubly difficult by the *RuneQuest* rules. Firstly they provide not only very little information on the alchemists guilds as a whole, and secondly so much importance is attached to the cults that it is difficult to imagine how other power bodies, such as guilds, could exist outside of their direct spheres of influence. The alchemists 'guild' therefore, will as far as most campaigns are concerned have to be run as cults with the members worshipping some god or spirit of alchemy.

Such cults may be independent, worshipping some minor deity, or they may be subservient to larger ones such as Lhankor Mhy. This could lead to the interesting situation of different 'guilds' having knowledge of different alchemical procedures, much as with spells, however, alchemical recipies are easier to steal than are rune spells . . .

However the guild is organised it is likely that there would be a number of local organisations rather than one large national or international one. Cults with the aid of divine guidance are likely to have local variations in organisations, if not beliefs. Each guild will therefore have control over perhaps one large town and the surrounding countryside, much as the real guilds of history operated.

Such an arrangement also allows for the possibility of different areas having access to the knowledge of different potions, leading to trade, 'industrial' espionage, underground guilds and power struggle between different groups as they try to wrest control from one another in various regions; the stuff all the best stories are made of!

A regional organisation will also serve to restrict the player alchemist. No longer may someone walk into the nearest guildhall and expect to be given access to the laboratories and all their attendant equipment just to replenish a dwindling stock of potions. Even when using the premises of a friendly guild special arrangements are going to have to be made, something which is only likely to be allowed for fairly important characters.

Guild Membership

Guild membership needs to be restricted if a campaign is not to rapidly become dull as characters all gain similar collections of skills and share the same aims in life. The present rules allow a character to become a member of the alchemists guild either by apprenticeship or by buying membership. In a campaign in which 500L membership fee is the fortune it should be this may well be sufficient. Such games are unfortunately uncommon and most characters can pick up 5000L in only one or two adventures. In view of this, membership of the guild should be more restrictive, requiring an applicant to throw under their INT x 3% on percentile dice in all cases, not just when entering as an apprentice. If it is wished nobles may be allowed a higher chance. Only one attempt may be made by a character to join any specific guild, though characters failing to join the guild in one area would still stand a chance of being admitted in another. However, when attempting to join an guild in an area other than their birthplace or a place in which they have lived for at least the past ten years, the entrance test should be set at INT x 2% (The same will apply to nobles except that their birthplace/area of residence will cover a larger area).

As well as being difficult to obtain, membership of the alchemists guild should also carry certain responsibilities. In order to manufacture potions the alchemist will require various ingredients. Many of these will be common materials that are easy to obtain, others though, will be rarer. Most guilds will therefore maintain some kind of guildhall as a meeting place and perhaps a school, doubtless as a storehouse from which members can obtain the ingredients necessary for their multifarious purposes. Many will also have gardens in which rare plants are grow, tended by the young apprentices.

There are obviously bound to be occasions when particular substances run out. In such a situation the guild will require some of its members to obtain the desideratum. In some cases this will merely involve a trading expedition to some other guildhall where the required ingredient is available. However, for one reason or another many materials, especially those required for the more exotic powerful potions may not be available for trade. In this case a more difficult expedition may have to be mounted. Naturally enough, such expeditions are likely to fall to the associated members as these members are likely to have more experience of the world and will include a greater proportion of adventurer types than will the regular membership. The player alchemist will therefore be expected to mount expeditions to search out these rare materials. Such expeditions will be at the member's own expense though they may be offered free potions or teaching if the trip is likely to be particularly hazardous. On some occasions the guild may assign several members to the task, either to act individually or as a group.

Such expeditions will obviously not be very common but a clever GM could use them to start a series of linked scenarios. The GM should also remember that although the expedition is at the member's expense it is not in the guild's interest to have its members killed off, or to make membership so hazardous that potential members are driven off. A guild will therefore give aid commensurate with the difficulty of task and the value of the material being sought.

All members of a guild will also be expected to procure useful materials in the course of their wanderings for the guild, or if that is not possible for any reason to inform the guild so that an expedition can be mounted. No financial reward will be offered for such collecting. A member that is a regular supplier is not likely to be forgotten though and will find themselves favoured by the guild and are less likely to be called upon to mount expeditions and if they are will receive greater assistance. Also if any ingredient is in short supply the favoured guild members are going to be more likely to be allowed to use it.

Similarly a member that does not 'do his bit' for the guild is more likely to find themselves called for duty and will find it difficult to obtain all but the most common of ingredients.

To determine the availability of ingredients for a particular potion simply roll a d20 and if the result is equal to or greater than the level of potency of the potion then the ingredients are available. Particularly favoured or unfavoured alchemists should have modifiers added or subtracted to the dice throw at the GM's discretion. Similar adjustments may also be made according to the size and nature of the guild.

A really good GM will also take into account other factors that may affect the availability of certain commodities, a drought or very hard winter may reduce the supply of rare plants, a war or plague may put such a demand on the supplies of healing potions and antidotes that the supplies of raw materials to make them

will be reduced.

A similar d20 throw may also be used to determine whether the knowledge necessary to make a given potion is available to the guild or not.

In the case of battle magic potions assume that one point of spell is equal to three potency levels of another potion. Eg for a three point spell to be placed into a potion the player must throw a 9 or more on d20 in order to obtain the ingredients required.

Guild Discipline

The *RuneQuest* rules imply, though do not actually state, that any member breaking their oath of secrecy to the guild will be killed. I am sure that few GMs will need advice on how to go about trying to assassinate characters. However it is important that the GM operates the guilds assassins, be they real or spiritual, in a believable way and allows the intelligent character some chance of escape, at least initially. It may, for example, be possible to detect to a rival guild who may offer the character some protection, though they are unlikely to offer such an obviously untrustworthy person membership unless they would obviously benefit in some way, ie the character is very powerful and/or influential.

A character that is not a member of a guild will be unable to produce any but the simplest of potions, and is quite likely to come to the attention of the local guild as they quest for the ingredients that they require, and will have to contend with renewed assassination attempts. Of course the smaller and more isolated is the guild the more likely is the renegade to be able to avoid their punitive actions. Just by moving to a new area will by no means guarantee safety, however, *any* renegade is a potential danger to all guilds, and different guilds may well cooperate in dishing out punishment (or perhaps fight as they compete with one another trying to get to the renegade and his knowledge before their rivals.

One potential problem is the character who moves to a new locality. In such a case they may well apply to join the guild in the new area. The cost should be the same as the initial joining fee unless they were previously a member of a closely associated branch of the guild. Depending on the relationship between the two guilds, and the importance of the character the test may be made more difficult, easier, or perhaps waived entirely. It is unlikely that a character who moves like this will be allowed to take any recipe books with them and so will start off at their new guildhall knowing only the most basic of potions that they have been able to commit to memory (as a good guide allow one potency point to be remembered per point of INT, with a maximum of INT/3 points in any one potion). However, the character would find it easier to relearn potions that they knew how to produce at their old guildhall. These potions should take only half the normal time to learn and cost 1d8 x 10% of the original cost, provided of course that the new guildhall has the knowledge to start with.

RuneQuest alchemists are hard done by with the range of potions that they are allowed to produce, so to liven things up a bit . . .

Firstly, a potion need not just be a plain liquid in a standard bottle; healing potions can be salves, poison antidotes may need to be injected. To start you off with a few ideas use the following tables.

Nature

01-05	Gas	61-70	Pill
06-07	Viscous Gas	71-80	Soluble Crystals
08-28	Liquid	81-90	Sweet
29-35	Thick Liquid	91-98	Dust
36-50	Paste/Salve	99-00	Roll Twice
51-60	Paste/Salve		

Colour Roll 1D4 times and mix the colours

1 Red	2 Yellow	3 Blue
4 Black	5 White	6 Clear

Appearance

01-50	Transparent	91-95	Luminous
51-60	Fluorescent	66-98	Metallic
61-75	Opaque	99-00	Roll twice
76-79	Cloudy		

A certain amount of care needs to be taken in using these tables, particulary when determining the nature of the potion. For example if you get to roll twice and come up with a mixture of biscuit and thick liquid this is best interpreted as being a toffee-like substance. Don't let the tables rule the game, if you don't like the result then roll again, and if you have a particular idea in mind then forget about the table completely.

Part of the fun of being an alchemist is creating unique items; here are a few to spice up your game.

Flash Pellets

These small pellets give off an intense light if burnt or hit hard, as when throwing them against a wall.

Their main use is to blind an opponent; anyone looking in the general direction of the flash and not having their eyes covered has a chance of being blinded for a period 1 melee round per potency level of the pellet. Pit the pellet's potency against the victim's POW on the resistance table. Success means that the victim is blinded. There is a chance equal to the pellet's potency x 1% that the blindness will be permanent (75% one eye, 25% both). The potency of the pellet is halved for every 10m distance.

The range at which the flash can be seein in normal daylight is equal to 1km per level of potency, and about 5x further on a clear night.

Pellets always go off when burnt but there is a 30% chance - level of potency that they will not go off if just thrown.

Web Pellets

When thrown these pellets explode into a mass of sticky webs covering an area about 1m square. Anybody hit by one will have 1d4+1 locations immobilised by the web. In order to break free the victims must pit their STR against the level of potency of the pellet. This must be done separately for each location, though it is possible to divide a character's strength between several locations and thereby break free in more than one location during a given melee round.

Use the normal throwing skill of a character to see if they hit the target when throwing the pellet; if the target is aware of the attack then they should be allowed to dodge and parry. However, a successful parry means that the object parried with is immobilised in place of one of the hit locations.

Chemical Light

This potion consists of two parts that when mixed emit a fairly faint light, about as bright as a candle. It will work in any conditions, including under water, will not set light to flammable gases and cannot be blown out or extinguised. The light will last for the number of full turns equal to the potency level of the potion.

Tear Gas

One dose will fill a 3m diameter sphere. Compare the potency level of the gas and the CON of anyone caught in the sphere on the resistance table. Anyone defeated is totally incapacitated apart from moving out of the gas until they are free, and thereafter all skills are at half chance for the number of melee rounds equal to the level of the gas. Those who withstand the gas fuction at half effectiveness while in the sphere.

Sleep Gas

As for tear gas but the victims are sent to sleep for 1 hour per level of potency. They can be awoken by normal means after 1 full turn per level of potency, before that only magic will wake them.

Fire Retardation

Sprayed on any inflammable substance this potion will reduce its chance of catching fire in any situation by 5%. And even if set fire to the object has a chance equal to potency x 5% of going out every melee round after being lit.

One dose of the potion will cover an area about 1m square and will last indefinately.

Invisible Ink

This ink cannot be seen and read, except by a Spot Hidden roll from which 5% is deducted for each level of potency, until the paper, or whatever it has been used to write upon, is treated. If an item is suspected of having invisible writing on it another alchemist may try to read it using their spot hidden roll - (level of potency of ink x 5%) that the alchemist can manufacture. Eg Boots the alchemist who has a 40% spot hidden skill and can make invisible ink of potency 12, suspects that a parchment has something on it written in potency level 5 ink. Boots therefore has a 40%+12×5%−5×%=75% chance of detecting and reading the ink.

Potion Costs

Skill	Training	Ingredients	Per Potion
Oil	400L	4L	40L
Flash pellets	1500L	15L	150L
Web pellets	2000L	20L	200L
Chemical light	800L	20L	100L
Tear Gas*	1200L	12L	120L
Sleep Potion*	1000L	10L	100L
Fire Retardent	500L	5L	50L
Invisible Ink	500L	10L	100L☆

* Antidote also

☆ Potion is in two parts; the ink and the revealer

All costs are per level of potency. Ingredient cost is the cost of ingredients sufficient for one dose, the per potion cost is the suggested cost to buy the potion over the counter at an alchemist.

In Open Box, *science fiction and fantasy games and rulebooks are reviewed.*

OPEN BOX

DUNGEONS & DRAGONS COMPANION SET
TSR **£9.50**

The *D&D Companion Set* is designed to cater for those *Basic D&D* players who have reached the exalted heights of 15th level. By this stage, most characters should be thinking of settling down, and these rules provide some ideas for this to be a little more interesting than simple retirement.

The set contains two booklets, one each for player and DM. The *Players Companion* opens with a few comments on the changes since your character set out at first level, still wet behind the ears and terrified of a single orc and, after introducing a few new weapons, armour types and unarmed combat rules, gets on to the meat of the matter - running a stronghold. This is covered mainly in terms of the recurrent costs such as wages of the castle staff, and provides enough detail - combined with the information on income provided by the *DMs Companion* - for the owner to determine whether he needs to go and raid a dragon lair or two to meet his next bill. This section is rather scanty for something that should loom large in the characters's mind; and also is strongly orientated towards castles, rather than other types of stronghold that different character classes are expected to build and maintain.

The *Players Companion* goes on to detail the new abilities and increases in skills, spells, etc, that accrue to each character class as they rise in level. This section concentrates wholly on human characters, treating all others (dwarves, elves and halflings) separately, partly because of the artificial limits banning them from the highest levels, and partly because it is assumed that they aren't really interested in human affairs and will prefer to retreat to their own people's caverns, forests or whatever. But if in your world dwarven smiths ply their trade in the towns and elven lords sit in council with human kings, you will have to make some modifications.

The *DMs Companion* begins with some general guidelines on running a campaign and planning adventures, going on to construct a feudal system which provides the basis for the dominions granted to or conquered by the characters. This information would be of most use of the DM while setting up the campaign world - by the time characters reach these levels they should already be familar with the social structure of the world they live in. The mechanics of the system are quite good, giving the flavour of feudal times without getting too bogged down in detail, although more work will have to be done by the DM if the players wish to get involved in the day to day affairs of their domains, rather than just use them as bases for further acts of daring. This section ends with some interesting notes on the organisation and running of tournaments.

The next section is 'The War Machine', a good if mechanistic method for coping with large scale battles, especially those in the background of the campaign. However, when characters of the levels considered here take a personal interest in a battle, they are likely to have a far greater effect on the course of events than is allowed for here.

Overall, although the set provides quite a lot of useful information and rules for setting up the social and political background to a campaign, as well as the usual helping of new spell, weapons and monsters, I feel that as far as playing is concerned, it would be better to, at the very least, semi-retire any character who has reached such exalted levels, leaving them to potter along with the mechanics of the feudal system (and 'War Machine' if they start fighting); spending most playing time on lower level characters . . . who will of course have some very interesting patrons or bosses - or some very powerful enemies.

And finally, is *Basic D&D* being swamped by too many rules? A competent DM should have worked out his social structure long before his players reach 15th level . . . if you really want more than the original *D&D* rules maybe you should play *AD&D*.

Presentation:	7	**Clarity:**	8
Usefulness:	7	**Overall:**	7

Megan C Robertson

TIMEMASTER **£12.95**
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Pacesetter Games

'Join the Time Corps and you can become the Master of Time' proclaims the blurb on the bright red box that contains the latest time travel RPG from newcomers to the role-gaming scene, *Pacesetter Games.* Immediately my hackles rise, after all time travel is a notoriously hard genre to transfer into rolegaming terms. For a start, an understanding of the theory of time is required to prevent farcical events from occurring.

Secondly, if players are allowed to wander freely through time, wreaking havoc as they go, the consequences will be both dire and far reaching, altering vast tracts of history irreparably. Thirdly, by definition, time travel games offer a limitless range of game settings for the players to experience. At first sight this may seem to be a wonderful advantage; no longer will the players get bored with the same old planet after a couple of trips - now all they need to do is put down their swords and axes, pick up a couple of laser rifles and whizz off into the future to trash a few aliens instead of orcs! The GM will want to allow the players the opportunity to experience at least a couple of different times/places (otherwise what is the point of having a time travel RPG in the first place?) and thus will be faced with a great burden.

So, these are the problems that Time Travel poses to the role-player - how far does *Timemaster* go to help the GM and players overcome them?

Pacesetter certainly know their stuff when it comes to initiating the newcomer to the intricacies of time travel; both the organisation of the fourth dimension and the laws of time travel are all explained clearly and concisely in the Travellers Manual (the first of the two booklets that comprise the *Timemaster* rules).

The second problem is also handled well, and indeed the way in which this is accomplished greatly defines the feel of the game and sets it apart from other time travel RPGs like *Avalon Hills Lords of Creation.* In *Timemaster,* the players take the roles of rookies in the Time Corps - an autonomous organisation set up after the Temporal Wars to protect History from the wild rovings of the Renegades (left overs from the Temporal Wars) and from the sinister machinations of the iniquitous Demoreans. The Demoreans are an alien life form who have sworn to bring down humanity and the Time Corps by manipulating key events throughout History and undermining human society. The Time Corps represents a powerful policing force that has the ability to place the players in any time/place where the Demoreans or Renegades threaten to alter the pattern of History (and is thus the key to any campaign). The Time Corps also represents a rather neat and unobtrusive method of preventing the players from ruining the game through over zealous antisocial actions. Instead of using the rules to limit player actions *Timemaster* does this as a function of the campaign background: the Time Corps has a small list of strict regulations that the characters must follow or risk punishment by the Corps. The regulations cover such things as the movement of players through time and what they must and must not do in other times and as such are both entirely consistent with the background: the Time Corps has a small list of strict regulations that the characters must follow or risk punishment by Demoreans when they might do as much damage themselves?

The Corps also represents a nifty framework for character progression. Successfully completed missions can earn the characters the reward of 'Success Points' which not only help the characters gain promotion through the corp, and also may be 'spent' on improving skills and paranormal talents - a system that falls foul of the old bug; why should characters be able to increase their abilities in one field when that field played no part in the mission that brought the award?

This brings us to the game system itself. Character generation is simple and involves the standard set of prime requisites. These requisites may be used in their own right; for example a character can check against his strength to see whether he can lift the boulder off his trapped leg. They are also used to establish the initial level of skill that players have in any skills they possess. The

goes for Paranormal Talents - a set of psionic like qualities that require the expenditure of Willpower (one of the prime requisites) in a similar fashion to the *RuneQuest* method of using POW points. Probably the neatest thing about the game system is that all abilities, skills and talents are used in the same way. No longer do you have to use different dice and tables for different things, now the same table will allow you to check every ability in the same way - the results being interpreted in the appropriate way. This method may be a little complex at first, but it is really quite simple and would be used so frequently as to soon become second nature. And it does speed up play.

Combat is run using this same system and so hardly has a wonderful feel to it. But then it is not easy to create a single system that will cope equally well with everything from slings and swords to heavy artillery and lasers. It is further complicated by a horrific looking Combat Order table that makes *WRG* rules look simple. The mass combat rules are also simple but again, they are not really that complete.

The second booklet is the Guide to the Continuum - a slim volume that briefly outlines eight periods from history. As in *Lords of Creation,* the information is a little sparse and really only scratches the surface of what the GM would need to know to run a scenario properly. Nevertheless, the information on the Time Corps and the Demoreans is indispensable and greatly adds to the feel of the game.

Finally, the box contains a couple of dice, a sheet of counters (for characters, monsters and armies etc), a map and a short scenario, set in World War One. Essentially the action takes place around the Battle of Cambrai (or rather, *over* the battle) where the players must prevent the Demoreans from altering the course of the war (with the aid of high-tech weapons).

Overall, I quite liked *Timemaster* - it is an unpretentious little game, simple and yet provides the best yet framework for time travel rolegaming. It is emminently suited to the 'one off' style of play, and yet, with effort, would also be a good campaign game (though it would have a very episodic feel to it).

Crossed Swords is the first *Pacesetter* scenario for the *Timemaster* game and it appears in a similar format to the *Chaosium* produced *Call of Cthulhu* adventures (though it is a little thinner). The action is set in the Time Parallel M-1, the parallel of fictions, in the time before the French Revolution; the period of Dumas' *The Three Musketeers.* As such, it is unsurprising that the scenario is refreshingly light-hearted in feel and there are profuse opportunities for amusing role-playing. It involves the players being sent back in time to sort out a series of strange events involving the three musketeers themselves, rivalry with the Cardinal's Guard, duels at dawn, bar-room brawls and all the chivalrous romance of the Parisian court. It is a scenario for role-playing - hardly a sterile dungeon crawl of the sort that some companies persist in putting out.

I look forward to further *Pacesetter* scenarios - though this one does have its flaws it's a good start from a new company. Now if you'll excuse me I have a certain Cardinal Richelieu to deal with . . .

	Timemaster	Crossed Swords
Presentation:	7	7
For Beginners:	8	7
For Exp'd players:	6	7
Overall:	7	7

Steve Norledge

CHILL **£12.95**
VILLAGE OF TWILIGHT **£5.95**
Pacesetter Games

Chill, a new game from a new company, *Pacesetter,* explores the twilight regions of the world in a new horror game. Physically, the box and its contents are medicore. The flimsy box contains 2 rulebooks, 2 introductory folders and 3 of the best d10's I've seen in ages. Also included are a sheet of counters representing characters, monsters and the like. The introductory leaflet, bearing the legend 'Read Me First' outlines what an RPG is and gives a very brief sketch of the game, which it does rather well, better in fact than the rulebook. Even for an introductory scenario it's rather slow and distinctly lacking in excitement.

The rulebook itself is not so clear, but plenty of examples are included. The heart of the system is the action table, from combat to bribery, fear and poison. Characteristics are generated by the throw of the dice, with each character receiving skill points to select his skills from a short list. Finally, the characters may possess the Art, a small selection of magical or psionic abilities, such as clairvoyance, prescience and the like.

The referee's book contains some of the best material in the game. The book basically sets out the bad guys, who are a rather drab bunch of werewolves, vampires, ghouls etc. Also included are details of the Evil Way, the evil equivalent of the Art the players use. This is enlivened by short sketches of how the power in question can be used, these are probably the high-point of the book.

The scenario *Village of Twilight,* available separately, is set in the jungles of southern Mexico, with the players investigating rumours of were-jaguars or ocelot, for SAVE the organisation for which players are assumed to work. The scenario itself is for experienced characters, as is obvious from the pregenerated ones provided. It is a well laid out scenario suitable for even the least experienced referees, however, like the introductory scenario, this scenario is just not balanced. The opposition is truly awesome, a bit of adjustment will remedy this easily though.

To sum up, *Chill* is ideally suited for beginners, the rules are not crystal clear, but the examples give a good idea of how it all fits together. The horrors are, alas, merely scary, the excitement soon palls, as the players expect more than the trick and tease style terror of *Chill.* Some hard work from the GM would help but for the money I'd want more than this. With both *Call of Cthulhu* and *Daredevils* available at the same sort of price why bother. A few years ▷

▷back this would have shaken the RPG community, now it's second rate. *Village of Twilight* is a well written *Chill* scenario, but it's little use for anything else; so unless you enjoy *Chill,* I can't really recommend it, but I'd be interested to see a second edition. Until then stick with *Cthulhu,* at least it's 'made' in Britain.

	Chill	Village of Twilight
Overall:	**7**	**6**

Angus M McLellan

WITCH HUNT
Statcom Simulations £9.95

Witch Hunt is a new RPG set in Massachusetts in 1692, centring on the hysterical year which led to 400 accusations, 19 hangings and three deaths in prison after the clergy of the colony decided that the devil was plotting to overthrow the church.

The RPG is presented as a boxed set with a very atmospheric full colour painting on the front. The main booklet is both the rules and an introductory scenario and runs to 46 pages, you also get a double A4 black and white map of Salem village, a sample doublesided character sheet and two *Gamescience* micro D20's.

The system itself is pretty straightforward, involving several irrelevancies such as weight and height which as far as I could see are never used whilst playing, however, the prime characteristics are simply reworded normal attributes; constitution, dexterity, knowledge and wisdom with comeliness (appearance), speed, wit, intuition, and will. All these characteristics have between 1 and 5 subdivsions, eg, wit - boring, dull, average, imaginative, and domineering. The subdivisions do not have a part to play in the game, they are noted simply as a player guide to comprehending the abilities of the characters without having to always resort to abstract die roll levels.

Having read the rules and poured through the examples, nothing jumps out of the script that looks too wrong, except what do you do? It transpires that the authors envisage a twofold point ot the RPG, firstly to survive, and secondly the 'ultimate victory conditions' of the character classes to wit, witches wish to destroy the church and magistrates catch the former before they can. A vain attempt to make the systems more universal has meant the inclusion of a number of spells which the witches can cast upon the unsuspecting public; there are ten basic categories of spell, including broomstick riding and bone dust curse. The major problem is that sonner or later the poor old witches will be caught out every time to as they strive to cast spells as they are so dreadfully obvious.

The major concern is that if it is the witches's part to evade capture and confound and prey on the others it becomes increasingly apparent to me that the whole structure of the game falls down at this crucial point, given that the players are either law-abiding citizens or witches it doesn't take long to go round the players victimising them in turn, or have I missed the point? The 4-page scenario 'The Shadow of the Dark Man' seems incredibly sketchy and most unoriginal and disappointing, its directions both to the GM (Town Crier) and players are such that it would leave them wondering what to do.

In conclusion Witch Hunt is interesting in a limited way, in fact 'limited' is a good word to sum the game up. There are precious few innovations in evidence and I couldn't imagine players wanting to bother playing it more than once or twice. It is neither 'realistic' nor comprehensive enough to merit recommendation.

Presentation:	**7**	**Rules:**	**3**
Playablity:	**3**	**Complexity:**	**5**
Enjoyment:	**5**	**Overall:**	**5**

Jon Sutherland

THE ADVENTURES OF INDIANA JONES
TSR £9.50

As the name of the game suggests, it is based around the the unkillable, unstoppable Indiana Jones, his useful associates and a couple of females along for the ride. The game consists of a rulebook containing an introductory adventure, a referee's screen, two dice, a map of the world, a character dossier and last, but not least, some rather cute 3-D cardboard figures.

The rules have been well-written and are designed for someone with little role-playing experience. The game gives you a choice of playing seven different characters, although you could design your own with a bit of improvisation. Of course, there can only ever be one Indy. The characters are based on six attributes, under which you must roll to succeed in doing something. These can be modified according to the situation. The attributes used are Strength, Movement, Prowess (used for combat), Backbone (willpower), Instinct and Appeal. If Indy encountered a snake, for instance, he would have to make a Backbone roll because of his fear of snakes.

The combat system is very simple but works extremely well, involving a check against Prowess to see whether or not you hit. The system is a pleasure to play because this one roll decides if you hit and whether a light, medium or serious wound is inflicted, and where you've hit. Unlike other games, combat won't drag on for hours.

The movement section covers everything available in the 1930s - from walking to flying in biplanes, and the method for dealing with vehicle performance and accidents is nicely handled. The best part, and the one is that is most fun, is the chase section; this is handled using a flow chart which has been well thought out.

The knowledge and skills section is limited, unfortunately, to the abilities used by the characters in the films - a section that could do with expansion, especially if you bear in mind that it's always possible to have a third film!

As you'd expect there are special rules for dangerous events (swinging on rope bridges, falling, drowning, etc - all your average everyday occurences in a game with Indy), each event being assigned a danger rating which a player must roll under for his character to emerge unscathed. All these actions can be affected by lucky or unlucky breaks. If lucky then the falling flower pot brains the villain; if unlucky then it hits you on the head, saving the villain a few bullets.

There is a brief description of Indy's world of the 1930's complete, with a list of archaeological sites and legends. After all, where else, would Indy be apart from groping around some tomb relieving it of its treasures?

The introductory adventure provided with the game is designed to break in the game system in stages - it is presented in a series of chapters, each one being played after succeeding in its predecessor.

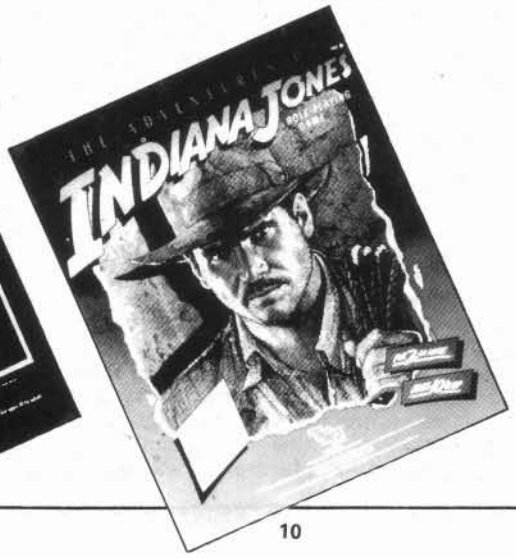
It is very obvious that the game has been produced entirely with a young market in mind - players totally new to the idea of roleplaying will find it easy to play and pick up and good fun to boot.

Experienced gamers, I suspect, will regard the game with horror - a character who is unthinkable, ridiculous!

Although I found the game to be quite enjoyable (but then I had spend the evening propping up a bar before tackling it) it only has appeal as a 'one-off' game - good for a break but unlikely to have lasting appeal. It is fun, however, and no matter what crazy stunt you attempt, Indy will survive.

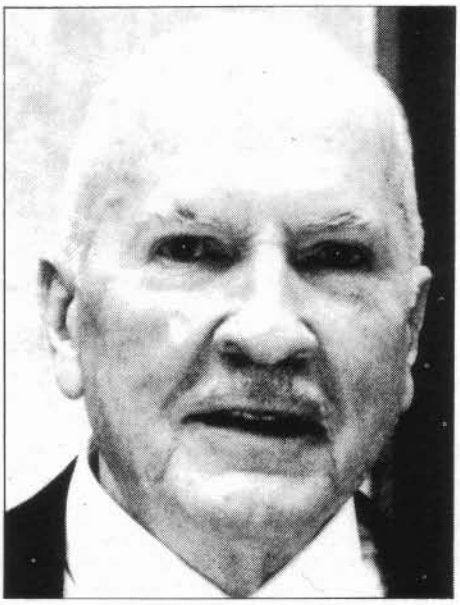
Presentation:	**7**	**Enjoyment:**	**8**
Rules:	**7**	**Skill:**	**3**
Playability:	**9**	**Complexity:**	**3**
Overall:	**7**		

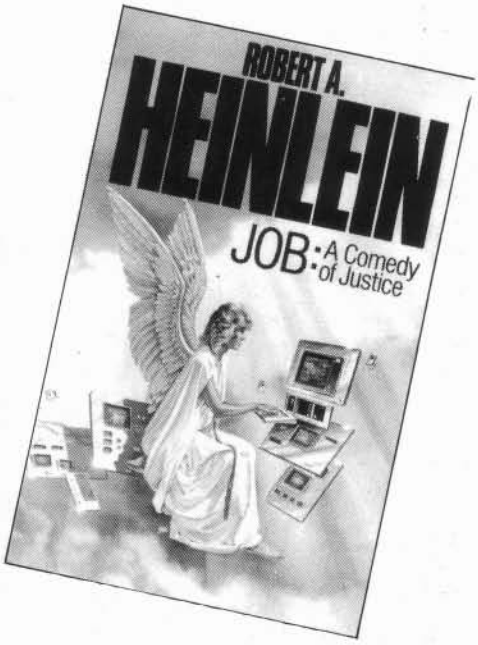
Adrian Knowles



Critical Mass *is a regular fantasy and science fiction book review column, written by Dave Langford. What happens . . .*

AFTER 1984





By this issue, ominous 1984 will have ended without a world-destroying nuclear holocaust or brutal government suppression of *White Dwarf:* I can predict these rash things because if I'm wrong you won't get to read them. Either way, Happy New Year . . .

Robert Heinlein strikes again with *Job: a Comedy of Justice* [*NEL* 368pp £8.95], a rather peculiar theological satire which - as did his last one, *Friday* - shines by comparison with the awful *Number of the Beast* without equalling his best work. Like Job in the Bible, the hero is mucked around no end by Higher Powers; like Jurgen in Cabell's *Jurgen: A Comedy of Justice,* he goes to hell, heaven and beyond, finally meeting the real ruler of the universe, Koshchei.

The writing is sprightly and the book slips down easily enough. Deficiencies: first, the hero is rather an uninteresting fellow: I never worked out why the far more competent and sensible heroine was so keen on this wimp. (There's not nearly enough of the best character, Satan, latest of Heinlein's wisecracking knowalls.) Secondly, his torments consist of washing dishes to survive in a series of grubby parallel worlds through which God, like a vindictive GM, is shuttling him - all a bit monotonous. Thirdly, the irreverent treatment of the Day of Judgment, Heaven and Hell - though amusing - falls far below Cabell's. When blasphemy stops being witty and shocking, it tends to become pointless, like graffiti scrawled on church wall. I didn't *dislike* this one, but . . . wait for the paperback, eh?

Daybreak on a Different Mountain [*Unwin* 246pp £8.95] is the first novel from Colin Greenland, internationally celebrated as an editor of *Interzone.* This fantasy has its own odd flavour, full of leisurely metaphysical reflection and sudden narrative jumps - try to skim a slowish bit and you lose the thread altogether.

Two unlikely allies, a sceptical fighter and a semi-mystical poet, leave their sealed and ennui-ridden city (vaguely reminiscent of Harrison's Viriconium) on a dubious quest. There's virtually no hacking and slashing: the people met en route aren't hostile, just revealingly different. Even the magical elements are low-key and ambiguous (is the climatic moment on the sacred mountain 'real'?), and the conclusion - when the heroes return to redeem their city - suggests that sceptic and mystic are both right. I found this one unusually well written, but short on narrative energy.

Completely different and bubbling over with bizarre ideas, Ian Watson's *The Book of the Stars* [*Gollancz* 208pp £8.95] is number 2 of the Book of the River trilogy - see *WD55.* It's fine tongue-in-cheek fun, coming close to farce as lovable heroine Yaleen dies temporarily, only to be resurrected by her world's dotty trainee god the Worm, to spy on the even dottier electronic Godmind responsible for Earth's colonization of the galaxy . . . The Godmind's plan for the universe is bizarrely silly even for Watson, but what can you expect from a near-deity whose hobby is growing roses on the moon?

All Watson's books are crammed with ideas to boggle any GM, but this latest trilogy presents them in uniquely digestible form. I hope he finishes work soon on number 3, *The Book of Being.*

No doubt there'll be - if there isn't one already - a *Dune* game in the wake of the film. Save your money: you'll have far more fun fitting the world of Dune into your favourite SF RPG with the aid of Willis McNelly's *The Dune Encyclopaedia* [*Corgi* 526pp £5.95]. This work of painstaking scholarship (says the blurb - I'd call it pseudo-scholarship myself) tells you infinitely more than you wanted to know about Frank Herbert's universe. The production is quite impressive, though real or faked photos instead of line-drawings would have added greatly to the "encyclopaedia" look. Whether it's of interest to mere readers is debatable, but gamers will be fascinated. On its way: *The Helliconia Encyclopaedia,* covering Brian Aldiss's famous world. Is this a new trend? I hope not.

Terry Carr's *Best SF of the Year 13* [*Gollancz* 378pp £4.95 trade pb, £9.95 hc] is really his choice of the best SF of the year - editors always have difficulty with numbers. Featured authors are Frederik Pohl, Ian Watson. Connie Willis, Greg Bear (the Nebula winner), Robert Silverberg, Cherry Wilder, Richard Cowper, Jack Dann, John Sladek (with a 1976 story: editors always have difficulty . . .) and Michael Bishop. Most stories were shortlisted for major awards. No duds: Carr's good taste can be trusted. Worth a look.

John Brunner's *The Sheep Look Up* has been reissued [*Arrow* 461pp £2.50]: his gloomiest novel, its unremitting eco-despair is at its 'cheeriest' when at the end, Europeans can smell all North America burning. The word is Schadenfreude - look it up.

Normally I view computer games with aloof, aristocratic disdain (even if I am writing this on a new word processor). However, I couldn't resist begging a copy of *The Stainless Steel Rat Saves The World* [*Mosaic* £9.95, with the 158pp Sphere novel thrown in], based of course on Harry Harrison's lighthearted story. The game is a text adventure with snappy graphic decorations; I borrowed two SF/Adventure buffs and watched in awe as they swiftly solved the first challenge (basically, you have to do the obvious thing *quickly* or get zapped). Now comes the embarrassing part.

The second scene halted my trusty suckers. They complained that the wretched program wouldn't let them go anywhere or do anything interesting. They sat admiring its incredibly slow response time, frustrated by the effort to find a command which didn't give 'Try another object/action' or 'You can't do that, Jim/Slippery Jim/James/diGriz/Rat'. . . Eventually the test crew went home, cursing the name of *Shards Software* (the programmers) and muttering things like 'Harry Harrison should sue'. Perhaps this experience is not typical. More in our next.

By the way, if any Siberian hermit out there hasn't yet read Umberto Eco's *The Name of the Rose* [*Picador* £2.95], go and do so at once. The chapters about mapping the mysterious library/maze are quite the most *D&D*-like stuff ever to appear in a 'repectable' novel: and it's a fine novel too.

It's only 1985, but Brian Stableford and I have just finished writing *The Third Millennium: A History of the World, 2000-3000 AD.* Now pay attention. When this is published by Sidgwick & Jackson later in the year, you will all go to your local bookshops and . . . (*Do not adjust your magazine. There is a fault in Dave Langford, as usual. Normal service will be resumed next month -Ed.*)□

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★ see TORTURED SOULS! issue 6 for special introductory scenario

Eye of Newt and Wing of Bat

The Manufacture of Magic Items in AD&D Part 3: Rings, Armour and Shields

by Graeme Davis

RINGS

The magical ring consists of an ordinary ring (albeit of exceptional quality and workmanship), sometimes holding one or more stones of magical virtue, which has been enchanted to perform a specific function by the casting of various spells upon it.

The most important of these spells is *enchant an item,* which prepares the ring to *receive* the spells subsequentally cast rather than suffering their effects; without this preliminary, any attempt to produce, say, a *Ring of Shooting Stars* would result merely in a melted ring. This being so, the manufacture of magical rings cannot normally be undertaken by a magic-user of less than 12th level.

The basic ingredients and spells required for the preparation of rings in the DMG are detailed below.

Contrariness

Ring: A brass ring made of metal taken from a chaotic holy symbol, set with a black opal flanked by two *flawed* diamonds, the whole having a minimum value of 150,000gp.

Spells: *Enchant an item, symbol of discord* (the gems in the ring acting as the material component), *fly, invisibility, shocking grasp, levitation,* etc (as applicable), *permanency.*

Delusion

Ring: Iron pyrites (fool's gold), set with a small distorting lens of clear quartz crystal (which will appear as a clear polished stone), the whole having a minimum value of 25,000 gp.

Spells: *Enchant an item, suggestion, permanency* .

Djinni Summoning

Ring: Silver, inlaid with horn from the beak of a giant eagle, the whole having a minimum value of 35,000gp.

Spells: *Enchant an item, permanency;* special - the oath of a summoned and charmed or otherwise agreeable djinni while the oath is given and while the *permanency* spell is cast.

Elemental Command - Air

Ring: Platinum, inlaid with djinni bone, the whole having a minimum value of 50,000gp.

Spells: *Enchant an item,* the reading of a scroll of *Protection from Air Elementals, charm monster, speak with monsters, invisibility, gust of wind, fly, wall of force, control of winds, limited wish, permanency.*

Elemental Command - Earth

Ring: Gold, set with a single perfect diamond, the whole having a minimum value of 50,000gp.

Spells: Enchant an item, the reading of a scroll of *Protection from Earth Elementals, charm monster, speak with monsters, stone tell, passwall, wall of stone, stone to flesh, move earth, feather fall, limited wish, permanency.*

Elemental Command - Fire

Ring: Gold, set with a single jacinth, the whole having a minimum value of 50,000gp.

Spells: *Enchant an item,* the reading of a scroll of *Protection from Fire Elementals, charm monster, speak with monsters, burning hands, pyrotechnics, wall of fire, flame strike, resist fire, limited wish, permanency.*

Elemental Command - Water

Ring: Platinum, set with a single moonstone, the whole having a minimum value of 50,000gp.

Spells: *Enchant an item,* the reading of a scroll of *Protection from Water Elementals, charm monster, speak with monsters, purify water, create water, water breathing, wall of ice, airy water, lower water, part water, permanency.*

Feather Falling

Ring: Silver, set with a jacinth, the whole having a minimum value of 20,000gp.

Spells: *Enchant an item, feather fall, permanency.*

Fire Resistance

Ring: Silver, set with a pair of jacinths or fire opals, the whole having a minimum value of 35,000gp.

Spells: *Enchant an item, resist fire, permanency.*

Human Influence

Ring: Electrum, set with serpentine and ruby, the whole having a minimum value of 75,000gp.

Spells: *Enchant an item, friends* (x5), *suggestion, mass charm, permanency.*

Invisibility

Ring: Black iron, set with jet, the whole having a minimum value of 35,000gp.

Spells: *Enchant an item, invisibility, permanency.*

Invisibility with Silence

As above plus *Silence 15ft Radius.*

Mammal Control

Ring: Electrum, set with serpentine, the whole having a minimum value of 40,000gp.

Spells: *Enchant an item, mass charm, speak with animals, permanency.*

Protection

Ring: Gold, set with beryl and malachite.

Spells: *Enchant an item, protection vs evil/good* (both variants to be cast), *limited wish* (see below), *permanency.* It is only possible for a PC magic-user to create *Rings of Protection* with +1, +2 or +3 value. The minimum value of the ring to be enchanted is 30,000gp per +1 protection , and the *limited wish* must be cast once for each +protection; a full *wish* may optionally be used in place of two *limited wishes.*

Regeneration

Ring: Platinum, set with haematite and coral, the whole thickness having a minimum value of 100,000gp.

Spells: *Enchant an item, regenerate, permanency.*

Shooting Stars

Ring: Gold, set with a fire opal flanked by two jacinths, the whole having a minimum value of 85,000gp.

Spells: *Enchant an item, dancing lights, light, faerie fire, lightning bolt, fireball, spark shower* (Elementalist - *WD23*), *wish, permanency.*

Spell Storing

Ring: Plain platinum, minimum value 100,000gp.

Spells: *Enchant an item, permanency* (so that the ring is permanently ready to receive spells), *wish.*

Warmth

Ring: Gold, set with anthracite, the whole having a minimum value of 30,000gp.

Spells: *Enchant an item, resist cold, permanency.*

Weakness

Ring: Iron, set with lapis lazuli, the whole having a minimum value of 45,000gp.

Spells: *Enchant an item, ray of enfeeblement* (x4), *permanency.*

Berserk Strenth

Ring: as above

Spells: *Enchant an item, strength* (x3), *suggestion, limited wish.*

X-Ray Vision

Ring: Platinum, set with a disc of perfect clear rock crystal, flanked by a pair of carbuncles, the whole having a minimum value of 75,000gp

Spells: *Enchant an item, clairvoyance, true seeing, limited wish, permanency.*

It will be clear from the spell requirements listed above that while a magic-user of 12th level may manufacture some magical rings, the production of the more powerful rings is restricted to higher levels, and since a *permanency* spell is required for the manufacture of most rings, it is not until 16th level that the enchantment of rings can most effectively be undertaken. In those cases where *permanency* is required in addition to *enchant an item* and *one* other spell, it is possible for the *permanency* spell to be omitted from the preparations, with the effect of making a 'one-

shot' version of the desired ring, the 'charge' beginning to work when the ring is activated by command word or some other means. It should further be borne in mind that any character desiring to manufacture a particular magical ring should have the ability to cast *all* the spells listed, with the exception of *enchant an item,* in *one day,* or in cases where the spells of other professions are required, should have spellcasters of appropriate ability on hand to cast the required spells. In any case, all spells necessary for the creation of any given ring must be cast within 24 hours of the completion of the *enchant an item* spell.

Individual DMs may wish to vary the material requirements of individual rings, especially cursed rings, to prevent easy identification by experienced players; the materials detailed above are intended as a guideline only, and while it is aesthetically pleasing to match the nature and alleged magical virtues of gems and other materials to the magical properties of a given type of ring, this should not be allowed to develop into a code which allows players to identify found or captured rings by simple inspection.

Production costs in time, expense and spell energy may be increased if desired to prevent high-level characters from 'flooding the market' and undermining the value of magical rings as a treasure items.

ARMOUR AND SHIELDS

Magical armour and shields may be treated, for the purpose of this article, in an overall system which will be elaborated for consideration of magical weapons. There are three magical virtues in a normal suit of magic armour; firstly, it is highly resistant to blows, so that the armour class of the wearer is improved; secondly, it also extends a magical protection to its wearer, reflected in saving throw bonuses, and thirdly, it causes no encumberance. The relationship between materials and armour quality is mentioned in the *DMG* (pg164), and the quality of workmanship will also have a profound effect on the magical quality of the completed item.

It will be necessary to hire a master armourer for the manufacture of the basic suit of armour or shield; the base production times for the various types of armour may be taken, for game purposes, as one day per 5gp of normal cost. Thus, a suit of chain mail would take 15 days to produce, while plate mail would require a period of 80 days. At the end of this time, of course, there is no guarantee that the compiled armour will be of sufficient quality for enchantment; the probability increases with the craftsman's skill, but no mortal craftsman has ever been able to produce master qualilty armour on demand. Table 1 shows the probabilities of superior work; DMs should feel free to add or subtract modifiers depending on the skill of the armourer.

The armour thus produced will be unusually tough and resistant to attack, but will have no magical properties. Furthemore, it must save vs crushing blow after each battle in which it has been involved, or battle damage will reduce its bonus by one, until eventually it becomes a normal suit of armour.

In order to stabilise the bonus of the armour (or shield - all references to armour include shields), some spellcasting will be necessary. A *limited wish* will prevent deterioration (at the DM's option, one *limited wish* might be necessary for each +1 of the bonus), and for the full protection of magical armour the following spells will also be necessary: *enchant an item, protection from evil, protection from good, permanency.* Finally, another *limited wish,* possibly together with *levitate* and *haste,* will be necessary in the case of a suit of armour, in order to produce the freedom from encumberance characteristic of magical armour.

Magical leather armour, of course, presents a slightly different problem. The basic material should come from the hide of a monster which has a magical defence itself (*ie* may be hit only by magical weapons), and must again be prepared by master craftsmen, in this case a master leatherworker being required to work with the master armourer. Each makes a roll on percentage die, and the results are averaged and referred to on Table II.

Table 1: Manufacture of Superior Armour

% roll	Armour quality	Material: Steel	Mithril	Adamantite
0-5	Inferior	−1	–	–
6-75	Average	–	+1	+2
76-79	Superior	+1	+2	+3
96-00	Master	+2	+3	+4

(Note: The production of equipment with a natural bonus of +5 or better is beyond mortal capabilities, being restricted to craftsmen such as Hephaestus and Goibhnie in *DDG*)

Table 2: Manufacture of Superior Armour

Average %	Armour Quality	Creature Hit By: −1 or better	−2 or better	−3 or better
0-5	Inferior	−1	–	–
6-75	Average	−1	–	+1
76-79	Superior	–	+1	+2
96-00	Master	+1	+2	+3

This process produces non-magical superior armour which is then ready for spellcasting as above.

Special Magic Armour and Shields

There are some types of magical armour and shields which have additional properties over and above the basic virtues dealt with above.

Plate Mail of Vulnerability

The −1 armour class adjustment may simply be due to the armour being of inferior quality (see Table I). This property may be enchanced by such spells as *bestow curse, shatter* and *limited wish,* but it must be pointed out that armour (and in any other metal object) of inferior quality could be prone to shattering, owing to faults in its manufacture and insufficient annealing to relieve internal stresses in the metal, so that in theory at least, it should be possible to produce armour such as this without recourse to magic. Of course, a spell such as *Nystul's magic aura* might then be used to induce a potential victim to wear the armour, and it may simply be this that has led to the armour being thought of as magical.

Shield +1, +4 vs Missiles

Since this is a large shield, the extra bonus against missile fire is hardly surprising, and may simply be a reflection of the cover afforded by a large shield [see *DMG* p64]. Large shields such as the Roman legionary shield of the Norman kite shield were primarily designed to give heavy infantry maximum cover against archers and other missile fire, and nothing short of a ballista could do them any real damage. If it is desired to make some special provision for this property in the manufacture of the item, however, the spell *protection from normal missiles* might be added to the magical requirements, the tortoise or turtle shell of the material compoenent being inlaid into the shield facing.

Shield −1, Missile Attractor

Again, this shield may be the result of inferior manufacture, but the property of attracting missiles could be produced by the use of the spells *protection from normal missiles, bestow curses* and *limited wish* to alter the protection to weakness, together with the normal requirement of *enchant an item* and *permanency.*

HELMS

Though listed in the *DMG* as miscellaneous magic items, helms are, strictly speaking, items of armour, and so they are treated here for the sake of consistency. The helm which is produced for enchantment must, of course, be of finest quality, although material requirements may vary with the nature of the enchantment to be attempted.

Helm of Comprehending Languages and Reading Magic

Materials: The helm should be of silvered bronze, set with sapphire and sard, with a minimum value of 35,000gp.

Spells: *Enchant an item, comprehend language, read magic, limited wish, permanency.*

Helm of Telepathy

The manufacture of this type is deemed to be beyond the capabilities of player characters, but at the DM's option its construction might be attempted by powerful psionic using the disciplines of *telepathy, telempathic projection, ESP,* and *domination.*

Helm of Teleportation

Materials: The helm should be of silvered iron, set with alexandrite and ruby and ribbed with the carved bone of a demon of type IV or higher, the whole having a value of not less than 50,000gp.

Spells: *Enchant an item, teleport (x6), full wish, permanency.*

Helm of Underwater Action

Materials: The helm should be of gilded iron, set with coral, the whole having a minimum value of not less than 25,000gp.

Spells: *Enchant an item, airy water, telekinesis (to operate lenses), geas, limited wish (x2), permanency.* □

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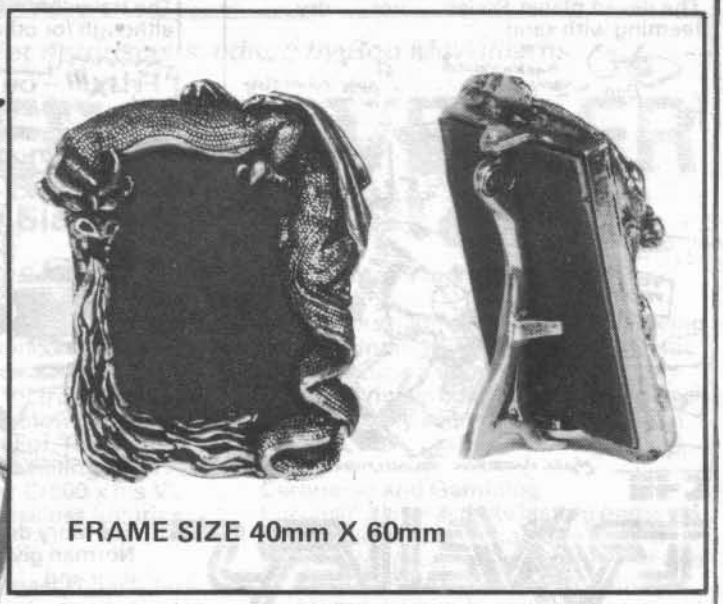

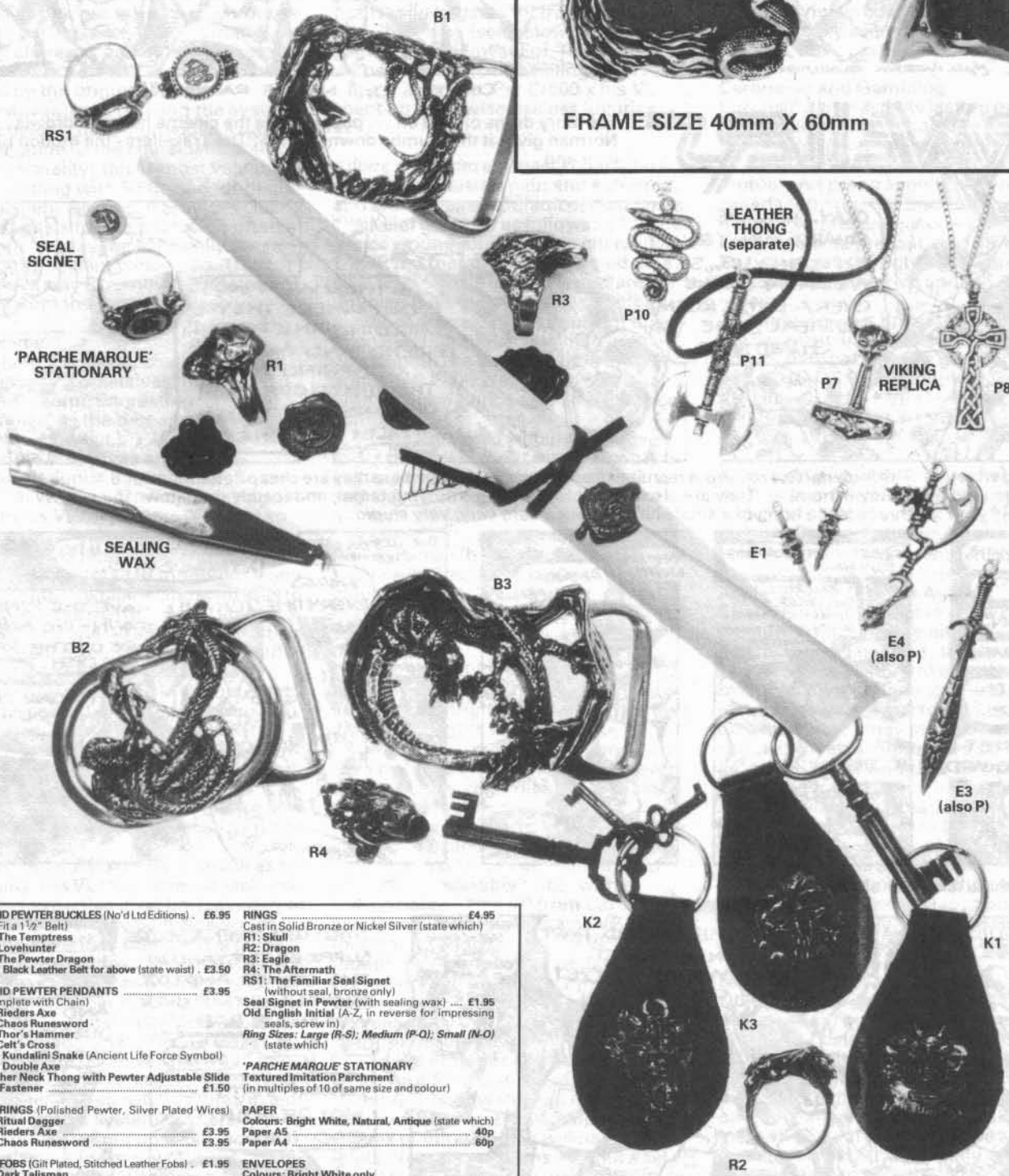

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CHAPTER 10: " NATURE RAMBLE"

THE TRAVELLERS

The story drags on and on . . . people leave the cinema house in droves . . . Barry Norman gives it the thumbs down . . . Will "The Travellers - the motion picture" ever end . . .?

The *Imperial Guard Corp* is recruited from the planet *Pratt*, where they are cheap determined and plenty in number. They are also incapable of hitting a moving target, and readily drop down in threes at the firing of a *single* hero's gun and are *very, very stupid* . . .

. . . The three take over a little room . . .

Starbase *is an alternate monthly column for* Traveller *enthusiasts, edited by Bob McWilliams.*

THE MOTIVATED TRAVELLER

by Andy Slack

A recent *WD* article described the idea of choosing objectives for *D&D* characters and awarding experience points for actions consistent with these objectives. Here is a similar system intended for use with SF RPGs, notably *Traveller, Space Opera* and *Universe. Star Frontiers,* having character advancement based on experience points, would be better served by the original system.

The advantages of using the system are threefold: first, it provides a quick, simple guide to the character's actions and personality; this is most valuable when dealing with NPCs and for beginning players. Second, it provides clearly defined goals for the character, often a problem for players, especially those new to the system concerned. Third, it provides a way to remove large sums of money from the game painlessly.

Objectives

On joining the game, characters must each specify 3 objectives. (Choosing 3 makes for some interesting 'crises of conscience' as the demands of various objectives conflict.)

Possible objectives are: Adept, Altruist, Hedonist, Killer, Miser, Rover, Socialite, Warrior. The character's goal is to amass Victory Points (VP) and so increase his Victory Level (VL), which represents his reputation and self-esteem. VP are totalled monthly; in any game month in which a character fails to mass at least as many as his VL, his VL is decreased by one: in any game month in which he amasses 3 times as many VP as the next VL, the character's VL is increased by one. The GM should award VP as he sees fit, but the following are guidelines. Note that a character may gain VP twice for an action if he has two objectives which would each gain him VP for it.

Adepts are characters devoting themselves to the pursuit of excellence in one particular skill.

An Adept must specify one skill as his speciality. His VL may never be less than twice his expertise level (in *Traveller*) or less than his skill level (in *Space Opera* or *Universe*) in this skill, and he gains a favourable modifier when studying it; a +1 DM in *Traveller* and a 5% chance of success in the other systems. The Adept's miminum VL as defined by his expertise is not affected by VP gains or losses.

Altruists are those who strive to help others and do good deeds - a rare type of character indeed without some incentive such as this system. Generally they avoid combat where possible, not from cowardice but for moral reasons.

An Altruist gains VP as follows: 1 VP per student per week if he is acting as an instructor, 1 VP per Cr500 x his VL which he donates to a worthy cause (GM's discretion is required in determining what constitutes a worthy cause), 1 VP for healing a character of a minor wound or disease and +2 VP for healing a character of a major wound or disease.

Hedonists enjoy the good things in life - good food, good living, and other pleasures. Much of their income is spent on these things.

A Hedonist gains VP from Gambling and Carousing (see below). He also gains VP as follows: For 'High Living', +2 per month. For travelling High Passage, +2 per trip. Per Cr500 x his VL spent on otherwise useless luxuries, +1 VP.

Killers are generally nasty characters who enjoy causing pain and suffering, and are ruthless in pursuit of their goals.

A Killer gains VP as follows: +1 VP per minor wound inflicted on a character; +2 VP per major wound inflicted on a character. Note: These awards are doubled if the Killer wounds another player character. The purpose of this is to ensure that those travelling with a psychopath are always a little uneasy about it. A Killer also gains +1 VP each time he hits an opposing ship in space combat.

Misers are those who desire money for its own sake; they tend to be wary of any expenditure, however necessary, and will do almost anything to make money.

A Miser's VL may never be less than the logarithm (base 10) of his cash balance in Credits, regardless of VP gains or losses. Thus a Miser with Cr10,000 must have a VL of at least 4; one with Cr1,000,000 has a minimum VL of 6.

Rovers travel for the sheer joy of travelling, and are born tourists. They are usually intrigued by natural wonders and exotic sights and customs.

A Rover's VL increases by one each time he lands on a world he has never visited before, regardless of VP gained or lost that month.

Socialites are characters who make a career out of social climbing; their overall aim is to be rich, famous and powerful, preferably noble with it.

A Socialite gains VP from Carousing and Gambling. He also gains VP as follows: for High Living, +2 VP per month. Being a member of the Travellers' Aid Society, +2 per month. Each time a Socialite's VL increases (or decreases) by one. However, a character may not become a noble in this way unless the Emperor grants him a title, which he will do on a roll of 12+ on 2d6. Whether and how this roll may be influenced are up to the GM, but the wishes of other nobles will have great effect. Note that systems without a set of social ranks must have them defined by the GM before the Socialite objective has its full use; VL could possibly be used as a measure of social class.

Warriors are those who love fighting, but fight not to kill or maim as does the killer, but for purposes they consider just and honourable, and are normally generous and merciful to those they defeat.

Warriors gain VP as follows: For being on the winning side in combat, +2; for commanding a winning side outnumbered n:1 in combat, + (n × n); for each hit personally scored in space combat, +1.

Carousing and Gambling

Carousing is an activity lasting one week and costing Cr50 × character's VL. It gains a Hedonist or Socialite 1VP. If two or more Socialites carouse together by mutual and prearranged consent, this is called toadying; the Socialite with the highest VL present gains +1 VP per other Socialite present, and other Socialites gain VP equal to 1/2 the difference between their VL and the highest present.

Gambling uses the normal rules for the system in use. A character may make up to 6 bets per week of gambling, each of Cr50 to Cr5,000. Hedonists and Socialites gain +1 VP per Cr500 × VL bet; Socialites gain +1 VP per bet won, and lose 1VP per bet lost.

Alien Beings and their Objectives

Aliens seem best handled by restrictions on which objectives they may choose.

Every SF game or writer has a race of eline creatures with the codes of the Samurai: Niven's Kzinti, *Traveller's* Aslan, *Space Opera's* Avatars, Cherryh's Mri; the list is endless. Such creatures must choose either Killer or Warrior as an objective; they may still choose whatever they like for their other two objectives. In the same way, other races would be characterised by one objective which they must (or may not) choose; Niven's Puppeteers or *Star Frontiers'* Vrusk would be forced to select Miser as an objective; *Traveller* Zhodani would automatically choose Socialite (as all aspire to become enfranchised nobility); and so on. *Traveller* Vargr are perhaps an exception, and should be allowed (unlike other characters) to change their objectives annually, reflecting their changeable attitudes to life.

Non-Players

Objectives are easily selected for NPCS to flesh them out in the same way. It is easy to allocate them by a random die roll, but take into account that character's skills, characteristics and race. An extremely rich character, especially if an ex-merchant and most especially if he has a ship, is very unlikely to be a Miser. A tough character with many weapons skills is likely to be either a Warrior or a Killer, and is probably not an Altruist. An ex-Scout, again especially if he has a ship, is more likely than most to be a Rover. In short, pick objectives for NPCs sensibly; choose something for them which would start them with a high VL, and allow them to improve that VL easily. □

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Beyond the Shadow of a Dream

A Scenario for Fighting Fantasy and Basic D&D

by Ian Marsh

INTRODUCTION
Set in a city, this scenario is suitable for 4-5 starting/1st level characters. A general map is provided as a rough guide to locations - precise routes are up to the GM

FIGHTING FANTASY
GMs wishing to use this system will require *Fighting Fantasy* by Steve Jackson. Unlike the gamebooks, the adventure is *not* programmed and will rely much on the abilities of the individual GM.

Since much of the adventure depends on finding out information from living informants, the following system is suggested to allow adventurers and NPCs to fall unconscious at suitable intervals. When *wounded,* roll 2d6: if the result is greater than the *current* stamina of the character, then he falls unconscious (but may be revived later).

Some of the NPCs of the adventure have been given Luck characteristics - use them as you would a player character's to the benefit of the individual. Some NPCs are going to to be much tougher than individual adventurers, but they are *very* experienced. GMs should award Luck whenever appropriate.

A group of adventurers may start this adventure with *up to* two doses of healing potion.

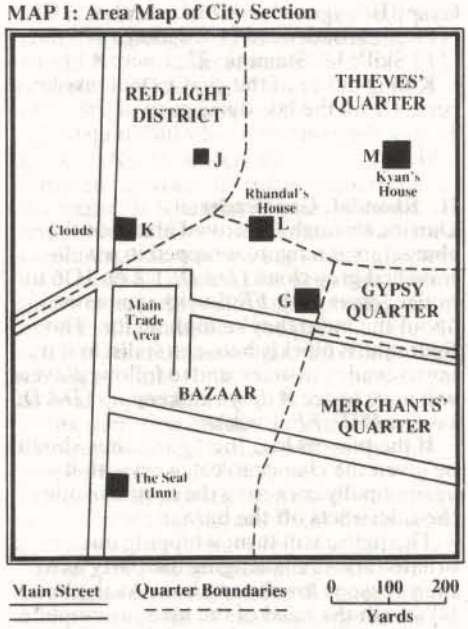
THE SEAL
The Seal is a popular inn in the bazaar quarter with a very cosmopolitan clientele - it is especially favoured by adventurers who can often learn of interesting ventures. Morgan, the innkeeper, feels he has a duty to provide entertainment for his customers and is always on the look out for performing troupes. Today, however, he has something special lined up for the evening - a storyteller, new to the city, who has volunteered his services, plus a cut in any profits - something that's worth the risk of employing someone untried.

A. Evening One
In the evening, the youth has already taken up a secluded vantage point by the fire, sipping lightly at a cup of wine and waiting his moment. To any other customer of the inn he looks like a well-travelled, if young, adventurer, dressed in worn parched clothes, with a weather-stained grey cloak drawn around him. Much of the talk this evening is centred around the entertainment that Morgan will arrange - the last act, a juggler troupe, went down well until it was discovered they were using the event to divert the attention of the customers from their purses.

Mid-evening, a gentle cough stills the chatter; the youth now stands on his table and begins to speak. Although his voice is gentle, its firm, steady nature ensures that it carries to every customer, and any remaining talk is stilled. He begins a story - a great adventure of a noble hero, his journeys to foreign countries and the great and legendary monsters encountered. The audience of adventurers are quite captivated by the story - although not totally original, it is very well told. Certainly, nothing up to this standard has been heard over the last few months.

Once the story has ended, the youth is almost obscured by an appreciative audience, all of whom wish to congratulate him on an entertaining story - over an hour has passed in the telling. Once the fuss has died down, however, the youth will have disappeared, having slipped quietly away at the first opportunity.

MAP 1: Area Map of City Section



B. Evening Two
Again the youth is seated quietly away from the majority of customers - if disturbed, he will ask the innkeeper to remove the offenders (regardless of their importance). When ready, he begins another story, holding the attention of the inn as on his previous performance. He has a larger audience this evening - his reputation seems to have spread already. As if anticipating the expectant mood of his audience, the youth throws himself int the story with a little more gusto, the plot revolving around tales of piracy, sea monsters and eastern princesses. Central to the tale is the description of the palace of a great sea drake; dealt with in such a fashion as to draw gasps of awe from the audience.

At the end of his story, once the youth has received his due adulation, he slips quietly away.

GM's Notes
The players may well try to follow the youth - he will disappear into a side street and the maze of the city, although players should be given the feeling that they only just lose him.

C. Evening Three
This evening, the youth seems a little unnerved and edgy, and the story he tells seems to fit in with the air of melancholy. His narrative is a classic romance, embracing the virtues of a true knight, leading ultimately to the betrayal and ruination of the central character as his ambitions are thwarted. Again, the tale has the same spell-binding qualities and the audience is as appreciative as ever. As he slips away, however, someone follows him, slipping discretely out of the shadows (*D&D*: spot as for secret doors; *FF*: Luck to notice).

GM's Notes
The innkeep, Morgan, has taken an interest in the youth, and has come to a business agreement with him. He will act in his best interests should the party enquire of him. Several thieves have also taken an interest in Lyanarus, one of which is now on his tail.

D. Backstreet Struggle
The players should have little trouble tailing the youth and his 'shadow' - they are led through innumerable alleys before finally heading towards the city's red light district. Ahead of them, the youth stops - he has been confronted by two dark figures (they are thieves in league with the tailing thief). Breaking to run, he is trapped between the three thieves and comes to a halt . . .

Should the party intervene, they will have three thieves on their hands.
Thieves: (*D&D*) LVL1, AC7, HTK4, 2, 3, sword.
(*FF*) Skill: 7, Stamina: 15 (for each thief).

In the event of a fight, the youth will keep out of the way (Lyana is reluctant to use her powers since she would reveal herself publicly and have to leave the city). If the thieves defeat the party (knocking them out or scaring them away), they will capture the storyteller who will drop a ring as a clue to finding him.

If the party defeat the thieves, the storyteller will reward them with a valuable looking ring and he will ask to be escorted to his next port of call - Clouds. He will part company with the players here, unwilling to talk further with them.

E. Evening Four
Unusually, the youth is not at the inn. Morgan is concerned for his safety - as far as he knows, Lyanarus was intending to visit the inn as usual and, since the characters are well-known customers (famous adventurers or whatever), Morgan would appreciate them looking into the storyteller, to find out where he's gone or what has happened to him. Although unable to promise great reward, he can offer the tempting bonus of free drinks . . .

GM's Notes
Lyana has been abducted at a later hour (the previous evening) on one of her thieving runs and her disappearance has been hushed up by the gang responsible. To all intents and purposes, a *male* storyteller has disappeared, although should the party choose to follow up their investigation at Clouds (qv) regarding the arrival of a young

man there the previous evening, the doormen will deny any knowledge (after all, they know that they let one of Valeria's girls in, but discretion prevents them from informing outsiders of the fact). What happens next is dependent on the course of enquiries adopted by the players.

BAZAAR QUARTER

The bazaar, apart from its more honest trades stands, is an accepted area for fencing low-value stolen goods - items that aren't readily identifiable due to their nondescript or common nature. The stall owners who deal with such goods are generally as dishonest as the thieves who supply them. Small time thieves (those not affiliated to the numerous gangs of the city) can quite easily make a living selling to stallkeepers without incurring the wrath of the organised gangs.

The bazaar is a very cosmopolitan area of the city. Except during the early morning and early evening (during which time the stalls are being erected or dismantled), the area is very busy with townspeople out to buy luxury items or food for everyday life. A large number of goods are available in the bazaar, such as pottery, sweetmeats, staple food, clothing, jewellery and ornaments- at reasonable prices.

Three major events can occur in the bazaar which will help the players in their search (other random events are up to the GM).

F. Jewellery Stand

Passing a stall displaying trinkets, something catches the eye of one of the characters (*D&D*: on a 1-2 on 1d6 [elves 1-3]; *FF*: Luck roll). Some pieces of jewellery - some rings and a small brooch - are familiar, and closer inspection reveals that they are very similar to pieces of jewellery worn by the storyteller in the inn. (If Lyanarus has rewarded the players previously in a 'rescue' attempt, then the ring that he has give the characters as reward will be of a similar style of manufacture). The pieces are of a crude nature and of little value.

If asked, the stallkeeper, a rather unpleasant, oily character, will explain their origin as 'coming from a peasant recently arrived in the city, short of money', although this is far from the truth. When pressed (physical force and/or money will be sufficient), he will be easily cowed into telling the truth, revealing that one of the local thieves sold him the jewellery earlier in the day. Although he is unaware of the name of the thief, he is certain that he is one of a large gang, out for a little profiteering on his own. (Which gang he will not know.)

If the party take their brush with the stallkeeper too far, other stallkeepers and their guards will return the compliment and take an interest in the welfare of their own kind. (Players are advised to back down if things get too heated.)

Stallkeeper: (*D&D*) LVL0, AC9, HTK3; (*FF*) Skill:7, Stamina:14.
Heavies: (*D&D*) LVL0, AC7, HTK 5,5,5,3,4,2, shortswords; (*FF*) Skill: 8, Stamina: 18 (for each heavy)
From 1-6 'heavies' will help the stallkeeper out.

G. Gypsy's Tent

A source of information which is often considered reliable by adventurers and townspeople is a reading of the cards by one of the gypsies of the bazaar.

Entering the tent reveals a world entirely different to the bustle of the bazaar outside. Dark blue drapes blot out both light and noise, helping to create a still and peaceful atmosphere inside the tent. Her face shrouded by veils, only the old, wise eyes of the gypsy woman are visible, and with a dry, hoarse voice, she will ask the characters what they wish to know. For the price of 10 gold pieces she will read the cards for the players, although she'll only be able to reveal the following facts.

From the significator, the page of wands (from the description the players must give for reading to have any meaning), she can tell them that the person that they are seeking is still alive, but a prisoner against his will; that while he is powerful, he is weak, and his weakness makes him easy to dominate and that many people are interested in his activities (a man of power, a woman of repute and groups of lesser individuals), yet not all of them act in his best interests.

Any variations on the above are up to the GM, but don't give too much away.

If threatened by the players, the gypsy's bodyguard who has been standing nearby behind a curtain, will intervene to defend her.

Gyspy Bodyguard: (*D&D*) LVL3, AC5, HTK20, broadsword (1-8 damage). (*FF*) Skill: 12, Stamina: 22, Luck: 8

Killing either of the gypsies will invoke a curse (from the last dying gasp of the gypsy), the exact effect of which is up to the GM.

H. Rhandal, Gangleader

Darting through the crowd ahead of the characters is a figure wrapped in a well-travelled grey cloak (*D&D*: 1-2 on 1D6 to notice [elves 1-3]; *FF*: Luck) - someone about the build they're looking for. The figure shifts quickly between stalls, as if trying to evade pursuers, and to follow, players will have to see if they can keep up (*D&D*: save vs INT; *FF*: Luck).

If the players lose the figure, they should be given the chance to catch up with it again, finally cornering the person in one of the sidestreets off the bazaar.

The figure will turn, whipping out an ornate rapier, challenging the party as to their reasons for chasing him. As the hood falls from the head of the man, a complete stranger will be revealed: a small, dark, wiry man, potentially dangerous since he looks extremely skilled with his rapier. Beneath the cloak, clothes of a very high standard of quality are revealed . . . the characters have cornered someone of some standing.

Rhandal: (*D&D*) LVL3, AC6, HTK10, Thief, +1 rapier, +1 ring of protection. (*FF*) Skill: 10, Stamina: 20, Luck: 10, rapier (does one extra point of damage to stamina when hits).

Rhandal is a leader of one of the larger gangs of thieves in the city, and although he knows that some of his minions are only a few seconds away, he'd much rather talk than spill blood. He knows of the party, having been present at the inn on the few occasions that the storyteller was there, and he has been touring the city dressed in a similar fashion to find out who knows about Lyanarus and how much they know.

Rhandal is the pivot around which the final stage of the adventure revolves. He is interested in talking to the characters to find out what they know so that he can piece together exactly why Lyanarus has gone missing. Given the chance to talk to the characters, he will 'suddenly recognise' them as being present in the inn, and bring up the subject of the storyteller, mentioning how good he thought his tales were and wondering, since the characters have probably been to the inn more than he, whether they know if the storyteller is still performing at the inn, since he has a private engagement in mind. If the players are willing to talk to Rhandal, he will suggest that they meet him at his residence for dinner later that evening.

After two rounds of combat, or the equivalent length of time, three of Rhandal's henchmen will arrive on the scene, concerned about the safety of their leader: if he is engaged in conversation, they will be acknowledged and introduced, although they don't convey the same feeling of wealth as their master (a little scruffy around the edges being a good description!).

Otherwise they will assist Rhandal, attacking quietly from behind.

Henchmen: (*D&D*) LVL2, AC7, HTK6,5,7, Thief, shortsword, sling. (*FF*) Skill: 8, Stamina: 15,

If a fight has ensued, Rhandal will want the characters taken alive - despite their rashness, their help is going to be valued, and after all, for what he proposes, he needs quite a bit of help.

If really pressed and liable to lose a fight, Rhandal will reach into his jerkin and produce a small pouch, shaking it towards the characters. It is a sleep dust, causing all within it's 20' diameter area of effect to fall unconscious to the ground. (D&D characters have a save vs spells to resist).

RED LIGHT DISTRICT

Many vital clues to the mystery can be picked up from a tour of the red light district of the city, although not all are readily apparent.

I. Catspaw

General observation of the streets and alleys will turn up the fact that a renowned thief/adventurer, Catspaw, seems to be spending a great deal of time investigating many nooks and crannies - at both street and rooftop level. Catspaw is well known in the bazaar quarter and asking around various stall owners of the area will get the information that he is currently engaged by the Lady Valeria (of Clouds, a notable house of pleasure on the main street of the area) to find the whereabouts of one of her girls who has recently gone missing.

Catspaw is a short, slimly built, dark-haired man of youthful appearance, dressed in worn, non-descript clothing, his features generally concealed by a hooded cloak. He will be wary of being approached by any groups (especially those armed to the teeth!) and will edge away from such confrontations (disappearing into the shadows to re-emerge later in order to take single members of the group unawares for questioning). A discreet approach in the street will elicit limited information; Catspaw will maintain that his search is very much done as a personal favour, with a relatively low profile to be maintained.

Should a suitable venue and time be arranged (Catspaw will prefer an inn on his home patch, the bazaar), then, for the price of a few gold pieces and some wine, he is prepared to be more frank in the matter. The disapperance of the girl has occurred in

unusual circumstances - she appears to have vanished without trace. No-one has reported seeing her and no other house of the area has taken her in - either she has run off or she has gone into hiding for some reason. His contacts in the 'underground' have so far been unable to furnish him with any information - something that is particularly unusual. His personal feelings are that she has used Valeria for her own ends and having become established in the city has elected to go it on her own. If Valeria wasn't such a good friend he'd give up the search.
Catspaw: (*D&D*) LVL2, AC7, HTK6, Thief, Shortsword, Throwing Knives (x2). (*FF*) Skill: 10, Stamina: 20, Luck: 12, Attacks: 1 (sword), 2 (knife).

J. A Brief Departure
From a darkened alleyway off one of the side streets in the red light district can be heard (*D&D:* Listen; *FF:* Luck) a few faint moans (these will be more audible if a party stops for a few moments in their search). They emanate from behind a dilapidated doorway which will yield easily to force, a makeshift barricade splintering as the door bursts inwards. Beyond, in a small, unlit single room is the huddled form of a young girl, her hair, face and clothes caked with dirt and blood. Close examination will reveal that she is in need of urgent medical attention - in addition to what appear to be stab wounds, she is running a fever.

A *cure light wounds* [*FF*: healing potion] will help solve the initial problems of the stab wounds, but the girl is still too weak to respond (she is suffering from a disease as well as the wounds as a result of her living conditions). Bed rest and attention for a week is the minimum she will require to be in a fit state to help.

Although pretty, and very like the description Catspaw will have given the players of the girl he is searching for, she is unconnected with the adventure, being a low class whore whose pimp has decided that she is cheating him and has taken it out on her. With no funds, she is unable to do anything about her current predicament

Introducing Catspaw to the girl will throw him - he believes that she is the one he's looking for and will suggest taking her (whatever condition she's in) to Clouds where Valeria will be able to look after her. Although Valeria will recognise her, however, she is not the one she is looking for; she will offer to take her under her wing and return her to good health (she is a good business prospect).

K. Clouds
Clouds is a house predominantly frequented by merchants and other gentlemen of means: it is expensive and select, the girls of the house being learned in many foreign arts. Lady Valeria, the owner, has a keen eye for a promising girl and will often help one get a start in the time-honoured profession, content with the knowledge that the money spent on training will be more than repaid in years to come.

Such was the case with Lyana, a girl she found huddled in a backstreet doorway some two months ago. Recognising a 'natural', Valeria undertook the task of training her personally, and after only a month, Lyana had picked up all the necessary skills and manners to be unleashed on the clientele. Most of the girls of the house have taken a liking to her and are upset at her sudden disapperance - it isn't like her to disappear without telling someone where she's off to.

Valeria is extremely concerned for her safety - no-one disappears completely without trace, even in a city as large as this one. Valeria's contacts have been unable (or unwilling) to talk and she has a number of favours from friends to get them out on the streets searching for her (eg Catspaw). She will be happy to give the characters any information they require concerning the girl if they are likely to be able to find her.

The only thing that is unusual about Lyana's routine is that she almost appeared to lead a double life - disappearing in the early evening for up to two hours - Valeria suspects that she has found a young gentleman who she favours but has yet to bring up the subject with her (she believes in giving her girls some element of freedom and privacy). Certainly she has a winning way with her customers - many of whom say that she has a strange charm, something that makes them forget the cares of the world. At all times, Valeria will refer to Lyana as 'Fern' - her 'house' name.

Valeria, is still considered attractive by many of her admirers: she is of average height, slim and brunette, greying slightly. She is a shrewd business woman with many contacts throughout the city; crossing her would be very dangerous indeed!
Valeria: (*D&D*) LVL0, AC10, HTK3. (*FF*) Skill: 6, Stamina: 10.

L. RHANDAL'S HOUSE
Situated between the thieves' quarter and the bazaar is Rhandal's house - a large, impressive stone house originally built for a merchant, but now used as a headquarters for Rhandal's respectable activities. Some traces of its former glory still remain - white marble pillars support the porch, and gold ornaments still adorn the solid oak doors. Characters may find themselves here either as invited guests or as 'prisoners' after losing their first encounter with Rhandal. Once at dinner, Rhandal will put his full proposition to the characters.

Since both parties have an active interest in the storyteller, Lyanarus, (otherwise the party would never have followed him in the bazaar), he will reveal what he knows. Lyanarus has been running the gauntlet of a number of gangs by making large hauls from reputable (and sometimes 'protected') merchants, thereby taking away revenue from the gangs and upsetting some of their clients who, understandably, thought themselves now protected from such crimes. When last heard of, Lyanarus was being held by one of the gangs who wish to find out his secrets - presumably for their own benefit.

What Rhandal lacks is adequate manpower (of reasonable fighting ability and bravery - he will stress the latter) to attempt a rescue mission against the house Lyanarus is being held captive in. He would appreciate more information about the storyteller - in case they have any other pertinent facts. Rhandal's statement about manpower seems to be true - all he will have in the house are the 'friends' the party will have already encountered in the bazaar plus one proper bodyguard. For taking part in the mission, Rhandal will be prepared to pay well for the party's help, although his funds aren't limitless.

If the party accept, Rhandal will suggest that tonight is as good an opportunity to strike as any - any later and the gang may well move their captive. Rhandal will also provide a guide (also a very good 'locksmith' should the party need help getting in!) to take them to the house he believes the storyteller is being held in. He will, however, request the minimum of bloodshed since some of the servants are in his pay and he doesn't want to lose his carefully built up spy structure! The characters should bring their captive back to Rhandal's house.

Should the party refuse Rhandal's kind offer then they may as well find themselves, at a later date, pursued by a number of assassins - they may have learnt too much in this encounter!

Rhandal's Motives
Rhandal, being a rival gang leader (although he has a good outside cover as a prosperous merchant), would quite like to see Kyan overthrown or humiliated over Lyanarus. Kyan is a relatively unimportant gang leader who has been a thorn in the side of Rhandal's operations for a number of years, and Rhandal is not best pleased to find that Kyan has stumbled upon such a unique and clever thief (albeit not co-operating as yet). Rhandal has been tailing Lyanarus himself, making an earlier, but abortive, attempt to capture him. The engagement Rhandal has in mind is as a competent thief in his organisation, rather than a storyteller.

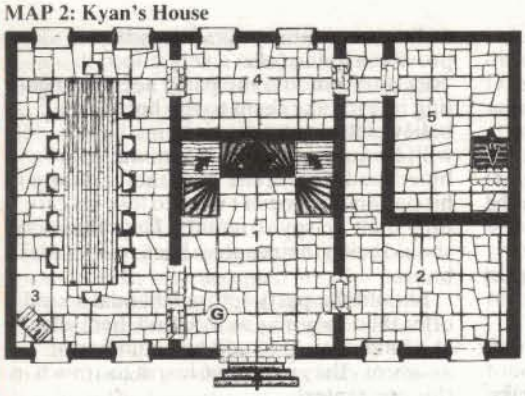
House Staff
The three thugs, the bodyguard and Rhandal are, like the party, apparently unarmed, although each has a knife concealed very carefully about their person - they have a distinct distrust of new acquaintances. The thugs' stats are as they were for the bazaar encounter.
Bodyguard: (*D&D*) LVL2, AC5, HTK11, Fighter, sword.
(*FF*) Skill: 9, Stamina: 18.

M. HOUSE OF KYAN
The house Rhandal's guide will lead them to is a dilapidated wooden construction nestled deep within the thieves' quarter of the city. The guide is wary on the approach to the house and seems to be scanning the dark valleys and shadows for possible spies and lookouts, although he sees none. At the main doors (since Rhandal predicts that a 'direct' entry will not be anticipated by the devious minds of the thieves) the guide stops and makes ready to leave, agreeing to meet the party in 30 minutes just around the corner. (If required, he will pick the lock on the door to allow the party to get in easily).

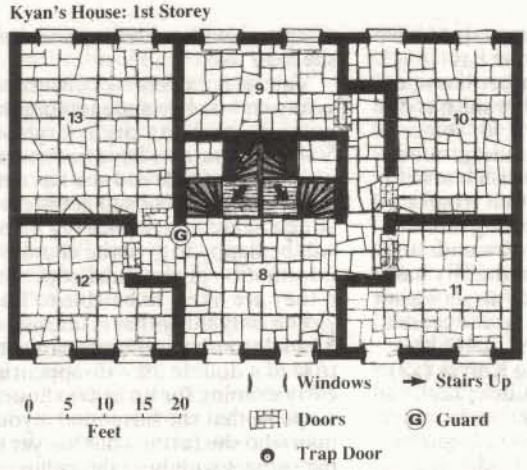
1. Hallway. Behind the doors sits the slumbering form of one of Kyan's guards - listening at the doors beforehand will register a gentle snoring sound (*D&D*: Listen; *FF*: Luck). A noisy party has a 2 in 6 chance of waking the guard each minute they are in the hallway. Sleeping, he will be no problem to deal with, although awake, he could bring the whole household down on the intruders.
Bodyguard: (*D&D*) LVL1, AC5, HTK6, Fighter, sword.
FF) Skill: 8, Stamina: 12.

2. Library. Little used, the array of shelves mainly empty, and the solitary desk and chair are covered with a thin film of dust. The three drawers on the desk are locked (out of habit) but are empty, and those books on the shelves are mainly of a trivial nature - local history, customs and the like.

MAP 2: Kyan's House



Kyan's House: 1st Storey



Cellar

Cell

3. Dining Hall. The main feature of this otherwise plain room is a large table around which are arranged twelve chairs. A large locked chest contains cutlery, tablecloths and china, otherwise there is nothing of value.

4. Kitchen. At night, the kitchen doubles as the sleeping quarters for the servants of the house, of which there are ten. Entering the room without due precautions has a 5 in 6 chance per minute of disturbing a sleeping servant who will then proceed to raise the alarm. None of the servants are particularly brave, however, and will be unwilling to fight.

5. Pantry. A well provisioned room containing a large supply of foodstuffs; steps from the room lead down into the cellar.

6. Cellar. An iron grilled door shuts this section of the house off from the pantry, although it is unlocked. The rusty hinges will screech noisily unless attended to when the door is opened. Beyond, the cellar shows signs of sporadic use - as if the racked wine is for show rather than everday use. A fine film of dust lies on the floor and the wine racks.

A search party of the cellar will (*D&D*: as secret doors; *FF*: Luck, penalty of −2) give the feeling that something is wrong - the dust isn't natural, and another successful search (*D&D*: as secret doors; *FF*: Luck) will reveal that one of the racks is filled with lighter, wax bottles, the rack sliding away to reveal a small trapdoor. A tiny scrap of grey cloth is caught between the door and its frame. Listening, faint sounds of movement can be heard below.

7. Cell. Opening the trapdoor will reveal a darkened room and a shaky ladder leading downwards. The only inhabitants the players will be able to see are a pair of large rats who will run into their hole beneath the bed (which is the only piece of furniture in the room). The cell shows signs of recent use - almost as if it has been vacated an hour or so beforehand.

Lyana, the woods vampire, is still present in the cell. From the noise above, she has deduced that whoever is investigating her prison is someone other than her captors and has used her natural ability to turn invisible, ready to escape from the cell if the above trapdoor is opened (following investigators out where necessary).

8. Landing. Like the hallway, a guard has been posted, seated at the top of the stairs, and in an equally alert state of mind as his companion below. He sleeps more lightly, however, and there is a 3 in 6 chance of him waking up if the party is too noisy. Should he awake, he will warn his master and then feign sleep, hoping to gain the initiative if approached.

Bodyguard: (*D&D*) LVL1, AC5, HTK7, Fighter, sword.
FF) Skill: 8, Stamina: 10.

9. Study. A smaller, more used room than the library, although quite spartan in its furnishing. A locked drawer in the desk contains a seal of unique design (used by Kyan to mark official business).

10 - 12. Bedrooms. All ornately furnished (with stolen goods), these appear to be in constant use (they are guest rooms for Kyan's business associates).

13. Kyan's Bedroom. Kyan is a particularly light sleeper and the slightest noise from outside the door (or windows) is sufficient to alert him. He will have readied a crossbow to fire at the person to enter his chamber, the bolt being tipped with poison (*D&D*: hits at Kyan's level of ability, save vs poison or die; *FF*: Luck to avoid or die). If drastically outnumbered he will attempt to flee, preferring a window exit and escape across the rooftops.

If the party are few in numbers or weak, then he will stay to fight or parley. He knows the storyteller is in his cell, but if he has escaped, this will be a shock, especially since he will be unable to work out how. Perhaps someone else has set her free?

Kyan: (*D&D*) LVL3, AC10, HTK8, Thief, sword, light crossbow.
(*FF*) Skill: 9, Stamina: 19, Luck: 9.

FINALE

Lyana, deciding at last to reveal her 'powers' since she can see it as the only way out of her predicament once Kyan's true motives behind her capture were revealed earlier that evening. Again she will have disappeared under unusual circumstances. She will return to Clouds, suitably 'battered', claiming that all has gone wrong - her lover has betrayed her and she would like Valeria to take her back into the house, with the promise that she won't make the same mistake again. Valeria will, despite a few misgivings, accept her. After a week or so, perhaps even the storyteller may reappear at The Seal after having to rush away on some important business. Catspaw, after a few days, will be able to inform the players that the missing girl has returned, and perhaps they could now use his assistance in their problem . . .

DM's Background - Lyana

Lyana is a woods vampire who has been drawn to the city by some of the dreams that a recent encounter provided. Initially lost, she has taken shelter in Clouds, although she finds the atmosphere limiting. With her natural talents, she is able to intercept the dreams and worries of her merchant customers and find out their secrets, and whilst they are left believing they are enjoying her favours, Lyana has left Clouds to raid their houses, stealing choice items of jewellery and the like. Additionally, the number and burden of the dreams she feeds on have had to find an outlet, something she hasn't had to cope with before. Disguising herself, she has taken on the role of a much travelled storyteller, adding the masculine ending to her name for convenience.

Her thievish activities have warranted the attention of a number of gangs of thieves who see her as a threat to their livelihood who must either be eliminated or instructed as to the proper ways of the city. With this in mind, a number of gangs wish to seize this impudent storyteller/thief for their own benefits.

As far as all parties are concerned, it is Lyanarus, womaniser and thief who is responsible - even Rhandal and Kyan are unaware of Lyanarus' true identity.

Lyana: (*D&D*) AC5, HTK17, HD4.
(*FF*) Skill: 4, Stamina: 22, Luck: 12.

WOODS VAMPIRE

AC:	5
Hit Dice:	4
Move:	120' (40')
Attacks:	special
Save as:	Fighter 9
Treasure:	Nil
Alignment:	Neutral or Good

The wood's vampire is a peaceful, intelligent creature native to woodlands, where it helps to sooth the fears and anxieties of many other woodland beasts. It appears as a beautiful human female, although is often mistaken for a youthful man. It lives off the thought patterns of other beings, absorbing them and adding to its experiences and knowledge at the same time. It is prone to preying on travellers who rest in its wood since they provide a rich source of dreams and experiences - wild fanciful excursions which appeal to its senses. Being shy, it rarely encounters the majority of the human race, although the dreams it feeds off sometimes fire it into visiting villages.

It is reluctant to attack, defending itself with only that which is handy, plus, when suitable, its natural abilities of *charm person, invisibility, remove fear, resist cold* and *cure light wounds*, all of which may be used twice per day. Exceptionally acrobatic, it has thievish abilities equal to those of a thief of its hit dice. The naturally charismatic qualities of this creature hold some sort of spell over others and woods vampires make good orators. □

THRUD THE BARBARIAN

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As reviewed in **IMAGINE** 18

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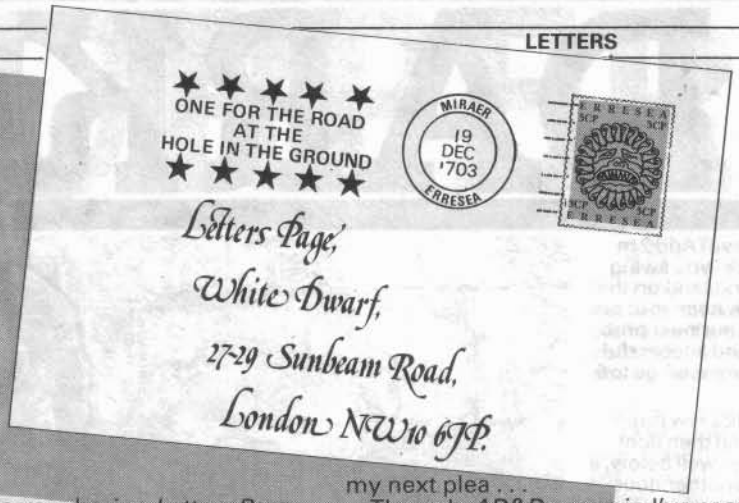


Dear *WD*,

You have a very boring *Letters Page*. Could you use smaller type on this page to get more letters in? At present there are not enough letters printed, but at least you print all of the letter as opposed to chopping it up.

I would use *Fiend Factory* monsters for exactly the reason Alan Steele [*WD57*] gave: interest. It is far more interesting for the players and the DM if the party come across something that they don't know how to deal with. It *is* possible to generate interest with trolls running sweet shops (novel enough?), but most parties prefer at least a semblance of sobriety amongst the DM's gems of humour.

As for giving too much room to *RuneQuest*, I don't play it very much myself, but I know it's a great game, and if Altea the Enviable (cringe, pseudonyms) doesn't agree then I think he/she should investigate the game properly.

Could you print full names and addresses of people in the *Letters Page* when they write in? This way, if anyone wishes to enter into personal correspondance with the writers then they can do so. Makes sense you know.

Yours,
Jez Keen
PS. This is a pseudonym. My real name is Matilda the Dwarf.

Addresses are usually witheld for reasons of space and to keep the interesting letters in Dwarf *- otherwise the* Letters Page *would get very boring! Raising the point of pseudonyms is quite topical: without a genuine name accompanying a letter it will not be published - Altea, please take note. -Ed.*

Dear WD,

I have been playing fantasy role-playing games for a year and a quarter now, and I have been reading the *Dwarf* since issue 52. The magazine has got better since I first started reading it but . . .

The *Castle of Lost Souls* adventure was not worth the paper it was printed on. If anyone was so desperate for a solo adventure they could go to almost any shop and buy a good solo adventure like the *Lone Wolf* series. I'm inclined to agree with Stephen Saunders [*WD59 Letters*] about the low standard of *Castle of Lost Souls*.

Another criticism is about the *Ninja* character class. A good idea if you're going to make a character class, why not make it exciting and cover it in a lot of detail? But hopefully you will listen to my next plea . . .

The only *AD&D* scenario I've seen are for the daring, heroic exciting adventures of the 1st-3rd level characters. Why not the occasional 15th level scenario? Any why not another really good scenario like *Irilian* - having seen my friend's copies I think it is excellent.

Yours,
Lolth's most devoted follower and fanatic.

Advance results from our readers survey shows an overall favourable reaction to solos like Castle of Lost Souls. *However, we will be making future ones shorter which should appeal to everyone! With three issues background to the Ninja class, I'd have thought that the topic had been covered in more than enough detail - perhaps the less rigid format doesn't suit everyone. Watch out for the complete* Irilian *in* Best of WD Scenarios III! *-Ed.*

Dear *WD*,

Congratulations on your *Letters* page! Referring in particular to the criticisms of *Tabletop Heroes* and the concerned Messrs Chalk's and Dever's honourable efforts to defend themselves, it is certainly fulfilling its purpose.

Although I thought Mr Mayson's letter rather unfair and destructive (didn't everyone), it provided incentive for reader's to write in and express their *own* opinions and as a result some useful ideas have arisen. This seems to me to be the real purpose of a letters page: not just as something through which to print words of praise but also to make suggestions as to how to improve the quality of the magazine.

Would it not be a good idea to print a future article pertaining to the subject of miniature figure photography as put forward by Nigel Espley of Dudley? It would also be very helpful to beginner enthusiasts to print readers' own efforts at figure painting and photography and thus, as well as providing a refreshing difference, show the varied styles and methods employed and give a broader picture of the hobby. Let us see some of this continual talk put into practice!

Aside from this all I can say is 'keep up the good work' and if you have access to 'colour printing facilities' you might as well flaunt them!

Yours hopefully,
Alex Woods, Haileybury.

Dear *WD*,

I have seen new character classes being published in your magazine and I think that some of them are very good but they all have a great disadvantage . . . most DMs refuse to conduct games that are going to drift away from the rule books.

Can you publish something that tells strict DMs that Gary Gygax is not the 'most high God.'

Yours,
Christopher Vellacott, Ripley.

Although WD *prints a large quantity of useful material for gamers, it is up to individual DMs to decide whether or not to use it in their game. Don't work on Gary, try your DM instead! -Ed.*

Dear *WD*,

After I have defended Joe Dever and Gary Chalk, I am now set to go over onto the offensive (and I use the word in both senses). First there was the *Mazes and Monsters* film, then came the horrible plastic *D&D* dolls, and then, horror of horrors, there appeared a blight even more terrible: *The Dungeon & Dragons Cartoon* as featured by the BBC on Monday afternoons. Neither *TSR* nor Gary Gygax were responsible for the first of these nasty pieces of work, but as for the other two, well! Come on fella's, how could you?! Yes, both the plastic dolls and the cartoon are officially *TSR*-approved, while the Big G himself is involved with the latter!

It is bad enough that us role-players are accused of being devil-worshippers, dabblers in the dark arts, and nutters who don't know fantasy from reality, without us being seen as mindless fools! I mean, what are people going to think when they see *Dungeon & Dragons* linked with a group of assorted American teenagers running around fleeing from everything from bullywugs to Tiamat for the amusement of young TV viewers? This is, of course, on top of the appearance of *'Strongheart the Paladin'* and his bendy pals in the toyshops across the country with *Official Dungeons & Dragons* or something very similar emblazoned across every pack.

Quite obviously it is an attempt to reap in the shekels as the fantasy scene continues to boom. You can almost hear it: 'Get 'em while they're young, heh, heh, heh!'. Of course there is the chance that those youngsters playing with the bendy toys and shouting such things as: 'Stab, stab, you're dead' are eventually going to want to try the 'real thing' at some stage. But there is also the chance that others are going to see the same thing and bracket this together together with proper RPGs and condemn them out of hand. I freely admit that when I first saw students of 20+ years of age playing *AD&D* I thought they were potty. Yet I am now hooked on the game since I was properly introduced and because I had the opportunity to try it out. Others are not so fortunate; all they will see are the toys in the shops, the cartoon, and the various modules, etc.

So, please, can't we FRPers be represented in a more favourable light? Otherwise we're going to be labelled as 'childish cranks' as well as 'dangerous cranks'. And don't you *RuneQuest* and *Call of Cthulhu* bods laugh, your turn will come!

Paranoically yours,
Nigel Espley, Dudley, West Midlands.

THE DARK U

In order to play this *Fighting Fantasy* solo game, you will need to either know the rules or have access to a *Fighting Fantasy* game book. Also you require a pencil, rubber and two six-sided dice.

INTRODUCTION

You are Corwin Calbraith, adventurer, knight, son of Cormac, Duke of Skeln and a prisoner!

For the past three years you have fought at the side of your King striving to wrestle the Holy Chalice from the clutches of the heathen. The King lies wounded and exhausted, his coffers empty and his followers dispirited and scattered. His dream in tatters, the chalice must wait for deliverance.

You left your lands supremely confident that your friend Evald Senskell would protect and administer them in accordance with your wishes. Three months ago you returned home. Your lands seemed strangely silent, your people sullen and oddly inconspicous. As your retinue dwindled, tales of black clad troopers rounding up all those who opposed the new Duke of Skeln began to alarm you. Speeding to your hilltop castle you find strange grey creatures there to greet you. Realising that resistance was useless, they escort you to a cell at the top of the highest tower in the fortress.

There you have languished, confused and bewildered.

You must escape to free your lands and people; as days go by you grow weaker and must therefore act with all speed. Go to **1**.

1: As you lie on your rough bed in the unlit cell, your mind ponders over the possibilities as to how you can escape, you have no weapons or armour, nor coins with which to bribe the guards. A routine has been established, a single guard comes up through the trap door in the floor at daybreak and night fall with not too appetising food and a very cheap bitter wine.
You have three options:

Do you attempt to overpower the guard on his next visit, turn to **67**.

Do you begin to knot together your bedding in the hope that it will reach a lower window, go to **48**.

Or do you start to prise up the wooden planks of the floor of the cell, turn to **91**.

2: In your precipitous run you startle the horses, the racket could be heard a mile away. Do you run, go to **41** or do you try to find Aryl go to **20**.

3: If you have a sword go to **22**, otherwise turn to **94**.

4: If you are mounted go to **12**, if you are on foot turn to **34**.

5: Very brave! Add 2 to your luck - you swing into the window and land on the staircase, a torch is near you; taking it you survey your next problem, the descent and successful escape from the tower itself, go to **6**.

6: You walk a few more steps, and then light begins to fill the stairwell below, a couple more and another doorway is in front of you, three hideous humanoids sit around a table eating, drinking and playing a very noisy game of cards. Do you storm in like a hero of old, go to **89**. Or do you creep in like a thief (or a wise man) turn to **53**.

7: Your senses tell you that you are not alone - a head pops up from behind a suit of armour; you recognise Julian, one of your old servants. He looks relieved to see that it is you, and beckons you to him. Informing you it is dangerous to stay here he suggests that you follow him to the servants quarters; do you follow him **13**, or do you decide that it is too risky to stay in the castle any longer than necessary, turn to **102**.

8: Winding your way up the hill you see the woods ahead of you. Below, the road to the village curves away into the distance. Will you head into the woods, go to **81**, or will you descend to the road and ride for the village, turn to **79**.

9: The guard's sword is outstretched in his hand, test against your luck to see if your kick is accurate. If you are lucky, go to **103**. If you are unlucky turn to **70**.

10: The trolls are moving towards you now, being mounted you have an advantage add 1 to your combat skill:
1st Troll: *Skill:* 7; *Stamina:* 7.
2nd Troll: *Skill:* 6; *Stamina:* 8.
If you win go to **61**, if you fail turn to **24**.

11: The guard has the sword: do you lunge at him, turn to **28**. or do you give up, go to **35**.

12: You must fight the trolls, you are mounted so add 1 to your combat skill:
1st Troll: *Skill:* 7; *Stamina:* 7.
2nd Troll: *Skill:* 6; *Stamina:* 8.
If you win go to **61**, if you lose go to **24**.

13: You follow the old man through familiar passageways, down into the bowels of the castle. Julian unlocks a small door at the end of the kitchen and enters a room. The room has two beds, he offers you a seat and pours a glass of fine claret, and begins to recount the history of the past three years.

'Senskell began his regency well enough, little changed for nearly a year, until reports of Barnak, the brigand chieftain began to filter through to the castle. Barnak's men had been raiding the borders of the kingdom, carrying off valuables, stealing cattle and kidnapping people for the slave trade. Senskell sent off patrols to curb the attacks - none came back, so he sent a messenger to Barnak to talk about a treaty. Barnak surprisingly agreed, so Senskell invited him to seal their pact with a feast at the castle. In the early hours of the morning whilst everyone slept off the excesses of the night before, Barnak's creatures crept into the castle, captured Senskell and slaughtered anyone who put up any resistance. Barnak has been in control ever since.'

Deciding that it would be impossible to face Barnak on your own, do you decide to escape through the secret passageways that Julian knows, go to **71**, or do you wish to take Aryl with you, escaping through the gate, turn to **40**.

14: The creatures lie dead, they will never finish their card game, pity, one of them had a good hand! Grabbing some food and thrusting it into a pouch you swig at a bottle of tepid wine and rush for the door, beginning your descent to the outside world, turn to **15**.

15: Looking quickly around the courtyard appears to be deserted, which way will you run? Straight for the gate, go to **49**. Towards the armoury to get a decent blade, turn to **66**. Head for the stables to find your steed Aryl, go to **17**.

16: Having attempted one of your options and considered it too dangerous, you decide to sleep on it and make up your mind tomorrow, go to **90**.

17: The stables are at the far end of the courtyard; running in short spurts, listening intently for the slightest noise, you hear the familiar sound of horses. With luck your steed Aryl will be there. Do you rush into the stable, go to **2**, or do you carefully enter the stables prepared for action, turn to **85**.

18: Grabbing a weapon, you feel that you are not are not alone; turning you see a shadowy figure in the room. Do you strike first and ask questions later, go to **59**, or do you stay your blow, turn to **72**.

19: Strangely the trolls do not move when you run, they seem only to be able to move within a limited area, lucky you!

You need a weapon, do you go to the armoury, turn to **43**, or do you run into the hut on your left, go to **63**.

20: The horses are obviously scared, they begin to quieten when they realise that you mean them no harm. Aryl is proudly tethered to the rear of the stalls, his forelegs rhythmically pounding with the pleasure of seeing you. Taking him gently by the muzzle you lead him to the courtyard. A yapping dog is bounding towards you. Do you mount Aryl now, go to **69**, or do you try to ward away the dog on foot, turn to **3**.

21: Gain two luck points. The trolls fade into the shadows behind you as you race across the drawbridge and up the hill in front of you. It is not too steep and you manage to travel a fair distance before stopping to regain your breath. As you rest you see a faint light off to your left,

USURPER

A Fighting Fantasy solo adventure by Jon Sutherland and Gareth Hill.

which appears to come from a hole in the ground. Since there is no immediate danger you go and investigate it, go to **88**.

22: The dog skids to a halt in front of you - it whelps as you swing your sword round to face it. Do you strike at the dog, go to **29**. or do you stamp your foot on the ground, turn to **42**.

23: Closing your eyes you jump, landing heavily on the staircase; there is a torch within reach, and holding it, as you get your breath back, you can see the stairwell disappearing below into the darkness, go to **87**.

24: Gradually the trolls force you into a corner, unexpectedly a blow from a club floors you. Blackness shrouds your mind; the hideous sight of a grimacing troll is the last thing you ever see. Your adventure is at an end; perhaps some other hero will deliver your people from this terror that has befallen them. Even the King, when he hears of your death, may shed a brief tear for you.

25: Like a great storm Ayrl thunders out of the darkness. In the distance strange loud curses ring out from the direction of the castle. Presently he is at your side and carefully you mount him. Do you head for the woods over the hill, go to **58**.Or do you ride towards the road, which is the quickest route to the nearest village, turn to **79**.

26: The two trolls turn, they have large clubs if you do not have a weapon, run to **19**; if you have, go to **4**.

27: The sword has struck you in the arm, lose 1 stamina . Do you decide to continue your attempt, go to **78**. Or do you give up, **35**.

28: The guard is rather unbalanced - you must test your luck, or you run the risk of being impaled on his outstretched sword. If you are lucky go to **27**. If you are unlucky turn to **84**.

29: The dog is within strike distance, you must fight it:
Dog: *Skill:* 4; *Stamina:* 5.
If you win go to **62**, if you lose turn to **44**.

30: There is no time to get to the sword before the guard rushes at you. Fighting him barehanded temporarily reduces your combat skill by 2.
Guard: *Skill:* 4; *Stamina:* 5.
If you win go to **50**, if you fail go to **68**.

31: Mounting Aryl quickly you spur him towards the gap between the trolls. Throw dice, if you throw an odd number go to **57**, if you throw an even turn to **12**.

32: You decide to jump; test your luck, if you are lucky go to **23**. Otherwise turn to **74**.

33: Spurring Aryl, you head towards the gate, two large grey-skinned warriors stand rigidly there. Test your luck to see if they have spotted you. If you succeed go to **98**, if you fail turn to **31**.

34: You must fight the trolls:
1st troll: *Skill:* 7; *Stamina:* 7.
2nd troll: *Skill:* 6; *Stamina:* 8.
if you win go to **65**, if you lose turn to **24**.

35: The guard snorts and turns; throwing your food and wine to the floor he retreats toward the trapdoor, lowers himself and disappears, the bolts reluctantly snap closed and you are alone again, go to **90**.

36: You hit the wall of the tower heavily and lose grip, mercifully death takes you before you hit the courtyard below. Unfortunately your adventure is over, hopefully some other hero will save your people and perhaps the King will remember you with fondness when he hears of your death.

37: The courtyard is still silent. You can make for the armoury, turn to **101**, or head toward the gate, turn to **86**.

38: Leading Aryl across the courtyard you see, dimly, two large figures in the flickering light of torches. Do you decide to mount Aryl, go to **33**, or do you approach the figures more closely, turn to **54**.

39: The frame offers little resistance to your blade and falls softly on the ground. Taking a torch you inspect your victim, recognising the corpse of one of your old servants and friends, Julian. Holding back your emotions you curse yourself, but still you are wary of your dangerous predicament. Do you walk back into the courtyard, go to **40**, or do you decide to use the tunnels under the castle and leave Aryl, go to **73**.

40: Standing rigidly at the gate are two large grey-skinned trolls, do you spur Aryl forward, go to **100**, or do you decide to fight them, turn to **10**.

41: Running outside you see a dog bounding towards you, teeth bared and barking loudly. If you have a sword go to **22**, if not turn to **94**.

42: The dog barks once, spins around and disappelping into the darkness, do you go back to the stables, go to **85**, or do you head for the gate, turn to **86**.

43: You run across the courtyard and into the armoury, if you have been there before go to **96**, if not, turn to **66**.

44: The dog leaps seizing your throat in a vice like grip. And quickly tears you to pieces. Your quest is at an end - perhaps some other hero may save your people, and maybe when the King hears of your death he will shed a tear for you.

45: The figures on the road are very close now, as you narrow the distance from them one shouts, 'Stop or we fire!' Do you pull Aryl to a halt, go to **83**, or do you steer him off the road, turn to **46**.

46: You duck as crossbow quarrels whizz past your head, Aryl taking you quickly out of their grasp, turn to **81**.

47: You hold the sword: with the power you feel having a blade in your hand after so long, your courage returns to you, add 1 to your luck, the guard is backing away, quickly you lunge at him and run him through. He falls kicking and screaming and you put your hand over his foul mouth to quieten his dying oaths when he is still you wipe the blade on his tunic and prepare to leave. First stage accomplished, now you must descend the stairs, go to **93**.

48: As the bedding runs out you realise that once you have secured the makeshift rope to the bedpost you will have barely 20 feet from which do dangle in the hope that there is a window below. Do you bravely begin the descent downwards, go to **56**, or do you think the venture too risky, turn to **16**.

49: There are two large shadows visible in the flickering torchlight, the drawbridge is down, do you rush around the corner towards the gatehouse, turn to **92**, or do you peek around the corner and get a better look at the opposition, go to **104**.

50: The guard lies dead at your feet its face looking even more hideous in death, you take his sword and climb through the trapdoor, turn to **93**.

51: Test your luck, if you succeed go to **5**, if you fail **36**.

52: Gain two luck points, the trolls are unable to react fast enough. Gradually the figures fade into the shadows as you thunder across the drawbridge. Riding fast you head up the hill ahead of you, go to **80**.

53: Test your luck to see if you can creep past the guards. If you succeed go to **64**, if you fail go to **99**..

54: As the two figures grow larger as you approach, they stir and head towards you, trolls. You must mount Aryl now, turn to **31**.

55: You have one chance, to cut Aryl's reins, test your luck, if you succeed go to **75**, if you fail turn to **77**.

56: Swinging precariously the cloth you see a window some 6 feet to your left. Do you attempt to swing over to the window, turn to **51**,or perhaps the idea of dangling from a rope isn't much fun and you decide to climb back up to the cell again, go to **16**.

57: Your horse collides with one of the trolls, knock-it over. Spurring Aryl again as he rears up in terror you speed across the drawbridge. Heading up the hill, at the top you dismount, seeing a light flickering to your left, go to **88**.

58: With your father's blade resting against your and Aryl gathering speed as he races along the rolling terrain, the woods loom closer and closer. Do you continue to head for the woods, go to **81**, or do you change direction and head for the nearest village via the road, turn to **79**.

59: The frame offers little resistance to your blade and falls softly to the ground - taking a torch you inspect your victim. The corpse is instantly recognisable as one of your old friends, Julian, a servant. Steeling your emotions you curse your impetuosity, but realise the danger that you are in. Taking a sword you return to the courtyard, but then you remember that there is a safer route out through the servants quarters; do you go back inside and seek a way though the subterranean reaches of the fortress, go to **73**. Or do you decide against leaving Aryl to his own devices and head back to collect him, run to **40**.

60: They cut you down with a flurry of blows, you obviously stayed too long in that cell, your swordsmanship is far too rusty. Your people will have to suffer under the yoke of oppression until another hero can emerge to take up the challenge to free them

61: You stand exhausted, the trolls lie still twitching in front of you. With horror you realise that the parts you've hacked off are gradually moving towards each other; in your panic you run blindly up the hill outside the castle, turn to **88**.

62: The dog lies dead at your feet, do you go back to the stables, go to **85**, or do you head for the gate turn to **86**.

64: In the creatures semi-drunken stupor they are blissfully unaware of your skulking progress, you laugh inwardly, thinking of their hides hanging up on the 'morrow when your escape is discovered. Crawling through the door and down the stairs you escape to the outside world, turn to **15**.

65: The trolls lie twitching in front of you, with horror you realise that the parts you hacked off are moving towards each other; in panic you run **88**.

66: Keeping to the shadows you move towards the armoury. There is no one in sight and the door is slightly ajar; looking in, the room is silent and deserted, two torches illuminating the ranks of armour and weaponry. Do you enter the room cautiously, go to **7**, or do you stride boldly over to the racks of weapons, turn to **76**.

67: As the sun dies and darkness begins to shroud the crude room in which you lie, you sit up and walk purposefully over to the trapdoor. Putting your ear to the ground you can hear the clanking of the guard's armour as he climbs the winding staircase from the guardroom below. Abruptly the bolts slide back from the trapdoor below you - a lighted crack appears, and sword first the guard emerges. Do you lunge at him, go to **28**. Do you try to kick the sword from his hand, turn to **9**. Or do you decide to do nothing, go to **16**.

68: Blackness surrounds you, the last moments of consciousness are consumed with your futile struggles as the guard begins throttling you. Death takes you, and your bid for freedom is over

69: As the dog gets close Aryl rears and plunges and the dog lies dead on the ground. Do you wish to head towards the gatehouse, go to **92**, if you think that you need a weapon, head for the armoury, **101**.

70: You miss and fall onto the ground, a snorting laugh comes from the guard and he moves menacingly toward you. Do you stand up and try to lunge at him, go to **28**, or do you you decide to give up, turn to **35**.

71: He leads you downwards; the air is musty and stale, cobwebs brush against your face and rats scuttle around your feet. Julian is silent, concentrating on the path ahead until gradually the descent becomes a climb. Julian tells you that you are now beyond the moat, there's an anteroom at the end of the tunnel. Inside, from a chest covered with a perished rug he produces a heavy bundle and placing it on the ground, unravels it, Lying there on the ground is your father's sword, missing now for many years.

'This is Stroma' announces Julian, handing it to you. With a feeling of pride you grasp the bejewelled hilt. Testing its balance it could have been forged for you. Strapping Stromax and the scabbard to your belt, with tears in your eyes you clasp the old man who also weeps.

Abruptly you turn about, and say, 'I will return.' Leaving the room, and lifting the trap door you see that you are at the bottom of a gentle slope some 200 yards from the castle.
Go to **97**.

72: Suddenly you recognise the shadowy figure. It is Julian an old friend and servant. Stepping out from behind a rack of weapons, he utters the word 'Master'?. He looks very relieved to see you and beckons you to follow him to the servants' quarters. He says that he has something that you will need. You refuse politely, saying that Aryl is tethered outside. He tells you to look for a light on the hill outside the gate, before disappearing again into the darkness. Stepping outside, do you mount Aryl immediately, go to **33**, or do you lead him across the courtyard towards the gatehouse, turn to **38**.

73: You remember the passages you used when exploring the castle in your youth. Walking through the servant's quarters, you enter the storeroom for the kitchens and open a door at the end of it. The air is musty and cobwebs brush against your face as you begin to descend. Presently as you trail your hand along the rough hewn wall you feel dampness, the moat must be above you by now. In the guttering flame of the torch you can see a room at the end of the passageway. Stepping inside, all that you can make out is a chest covered with a perished rug; pulling it off and opening the chest reveals a bundle. Taking it carefully out and unravelling the package there lies your father's blade Stroma; with pleasure and pride you strap the scabbard and sword to your belt. Brushing the cobwebs away from the exit, you lift the trapdoor finding yourself at the bottom of a gentle slope. Turn to **97**.

74: You fall like a stone, plummetting downwards, the force knocking you out. You are probably dead before you hit the ground. Unfortunately your adventure is over, hopefully some other hero will save your people.

75: Very lucky indeed, add 2 luck points. Spurring Aryl around go to **46**.

76: Suddenly a head pops up to your left, instinctively you grab a sword and rush to meet the threat; do you strike and ask questions later, go to **39** or do you stay your blows go to **82**.

77: Roughly they drag you from the saddle, one sticks his sword up to the hilt into Aryl's neck. Helplessly you struggle until the man holding you cuts your throat. Your adventure is over

78: The guard is off balance - a well aimed kick to the groin fells him, his sword falls to the ground. Go to **84**.

79: In a few seconds the steady clatter of Aryl's hooves tell you that you have reached the road. The panorama of the countryside is covered by the dense black cloak of night. Presently you hear the sound of men on the march in the distance, a light appearing in the darkness ahead. Do you continue along the road, go to **45**, or do you veer off the road and turn into the woods go to **81**.

80: As you ride up the hill you see a faint light off to your left, which appears to be coming from a hole in the ground. Do you dismount and investigate it, go to **88**, or do you ignore it and continue on your way, turn to **8**.

81: Aryl jumps gracefully over a fallen log. The pitch black of the woods is even in sharp contrast to the darkness of

the night. You realise that you will be safe until morning. Riding on for a few more yards, you stop and dismount. Gathering some leaves for a bed you fall into a fitfull sleep. This is end of the first part of your adventure.

82: In a flash you recognise the shadowy figure, it is Julian an old and trusted servant and friend. He looks relieved to see that it is you, and says that it is dangerous to tarry here. He beckons you to follow him to the servant's quarters; do you follow him, turn to **13**, or do you decide that it is too risky staying here in the castle any longer turn to **102**.

83: Quickly the men run towards you. Recognising you they grab hold of Aryl's reins; do you draw your sword, go to **55**, or do you surrender, turn to **77**.

84: The guard crumples under your onslaught (add 1 to luck) falling heavily to the ground - you freeze momentarily as you catch sight of his face in the part-opened visor. His face is hairy and deeply scarred, a pig-like snout protrudes from the helm. He begins to rise, his sword still on the floor. You must attempt to reach it before he does. Test your luck again; if you succeed go to **47**, if you fail go to **11**.

85: The horses are jittery, but quieten when they realise that you mean them no harm. Aryl is proudly tethered there, his forlegs rhythmically pounding the floor in his pleasure at seeing you. Taking him gently by the muzzle you lead him quietly out into the courtyard. Do you mount him now, **37**, or do you slowly lead him toward the armory, and tether him outside, **101** or do you lead him towards the gate, go to **86**.

86: Two very large grey-skinned trolls stand trolls stand rigidly at the gate, test your luck to see if they have heard you. If you succeed go to **98**, if you fail turn to **31**.

87: Cautiously you descend the staircase, faintly you can hear a language unknown to you. Looking through the doorway in front of you, there are three hideous humanoids sitting around a table, eating, drinking and playing a very boisterous game of cards. Do you storm in, like a hero of old, go to **89**, or do you creep in like a coward (or a wise man) go to **53**.

88: Walking cautiously towards it you see a torch flickering below you. Lifting a trap door and easing yourself down you find yourself in a room. It is bare, save for a chest covered with a perished rug. Tearing it away, you open the chest finding a bundle inside. Opening it you see your father's blade, Stroma. Testing the sword its balance is perfect and you strap the scabbard to your belt, and sheathe the blade before climbing back into the darkness above. In a grim mood you walk to the top of the hill, go to **97**.

89: You rush in like a demon, the guards sit motionless for a second. You will have to fight them, if you have a sword use the normal combat skill, if you just have a torch reduce your combat skill by 1.
Guard 1: *Skill:* 3; *Stamina:* 6.
Guard 2: *Skill:* 5; *Stamina:* 4.
Guard 3: *Skill:* 4; *Stamina:* 4.
Their skills are obviously impaired by your surprise attack, and the effect of their drinking excesses.
If you win go to **14**, if you lose turn to **60**.

90: You feel weaker this morning lose 1 stamina, you have probably contracted something nasty from the food or the rank atmosphere of your cell. You stay in bed all day, plotting and thinking. What were those options again?
Overpower the guard go to **67**. Knot together the bedding and swing out of the window, turn to **48**. Prise up the floor boards and jump, go to **91**. Time is running out, if you don't get a decent meal and a comfortable bed, you'll soon be fit for nothing.

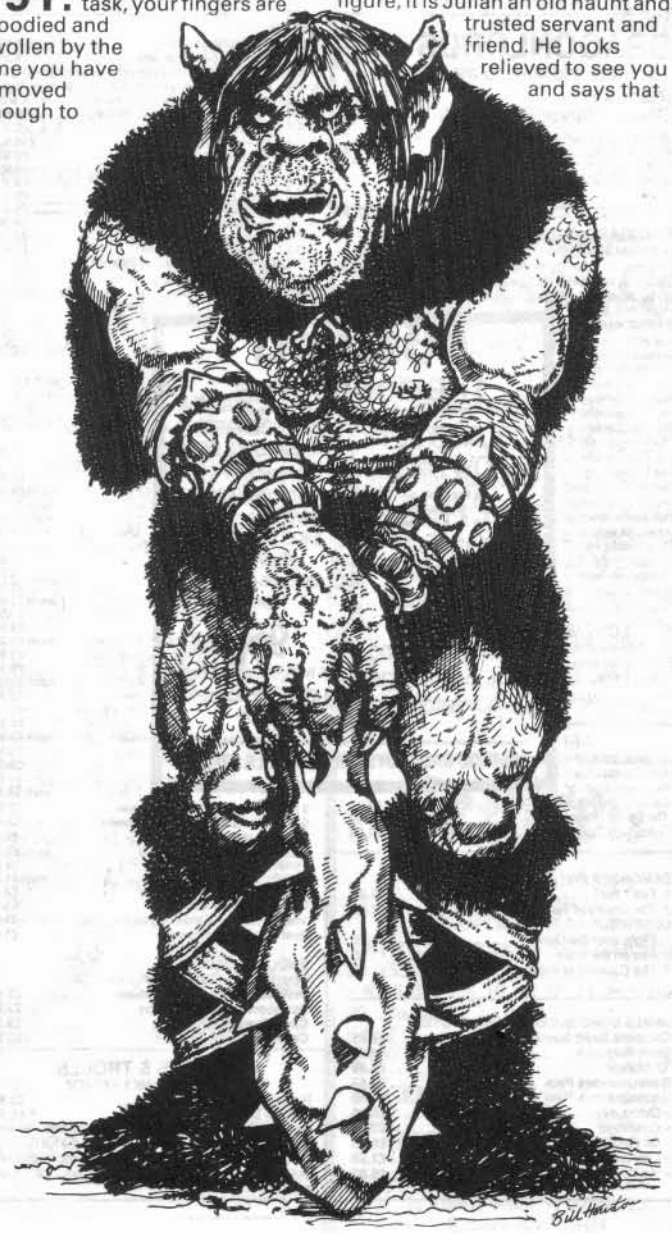
91: It is a very laborious task, your fingers are bloodied and swollen by the time you have removed enough to squeeze through; putting your head through the hole, you see a torch flickering some 10 feet below. Make up your mind whether to risk the jump or not. If you decide to jump go to **32**. If you consider it too dangerous, turn to **16**.

92: Two very large grey-skinned monsters stand rigidly at the gate, test your luck to see if they have seen or heard you, if you succeed go to **98**, if you fail go to **26**.

93: Tentatively you totter down to the first landing where you find a torch. Taking it in your other hand you continue the descent, go to **87**.

94: The dog leaps at you and you must fight it:
Dog: *Skill:* 4; *Stamina:* 5.
If you win go to **62**, if you lose turn to **44**.

95: As you enter the room, you sense that you are not alone. A head pops up from behind the suits of armour and utters one word, 'Master'. In a flash you recognise the shadowy figure, it is Julian an old haunt and trusted servant and friend. He looks relieved to see you and says that it is dangerous to stay here and you should follow him to the servant's quarters. You tell him that Aryl is outside, he says that you should look for light on the hill outside the castle gate, and that this will be a beacon for you to discover something that you will need. Julian disappears into the shadows. Do you mount Aryl immediately, go to **33**, or do you lead him across the courtyard towards the gatehouse, turn to **38**.



96: Grabbing a sword you emerge from the armoury once more. Do you head back towards the gatehouse, go to **12**, or do you go to the stables turn to **85**.

97: You realise that you need Aryl to be able to put some distance between you and the castle by daybreak. Putting two fingers in your mouth you emit a high-pitched whistle barely audible to the human ear, turn to **25**.

98: Add 1 to your luck. The two trolls are sluggish and startled, you can either rush past them before they can react, go to **100**, or you can choose to fight them, turn to **4**.

99: Clumsily you knock over empty flagon of wine, the creatures jump up startled and grab their weapons, with a shout they rush toward you, defence is your only chance, if you do not have a sword reduce your combat skill by 1.
Guard 1: *Skill:* 3; *Stamina:* 6.
Guard 2: *Skill:* 5; *Stamina:* 4.
Guard 3: *Skill:* 4; *Stamina:* 4.
If you win go to **14**, if you lose turn to **60**.

100: Stunned, the trolls are unable to react fast enough to stop you, contemptuously you spit on the ground as you rush past. If you are mounted on Aryl go to **52**, if you are on foot turn to **21**.

101: Tethering Aryl outside you enter the armoury, the room is silent and deserted. Two torches illuminate the ranks of armour and weapons. Do you enter the rooms cautiously, go to **95**, or do you stride over to the weapons, go to **18**.

102: Julian tells you that Senskel is a prisoner himself and that Barnak, the brigand chieftain, controls the countryside. Do you decide to leave the castle through the tunnels, go to **71** or do you wish to take Aryl with you go to **40**.

103: The sword arcs from the guard's hand and with a *clang* lands several feet away. Do you attempt to wrestle the guard to the floor, turn to **84**. Or do you want to make a grab for the sword before he does, **30**.

104: There are two large grey skinned monsters standing rigidly at the gate, do you wish to rush them, go to **98**, or do you decide that you should head for the stables, **17**, or do you go to the armoury, **66**.□

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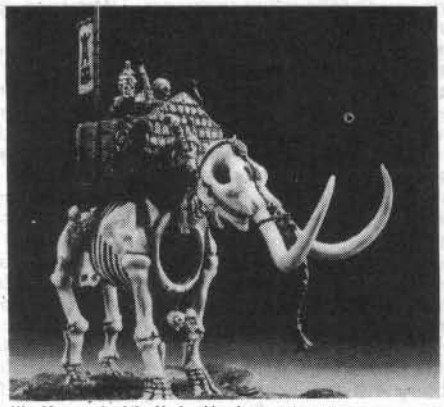

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DAYS OF FUTURE PAST

Final part of an introduction to Superhero rolegaming by Simon Burley

With the current increase in the popularity of Superhero role-playing games, with many being revised and updated, put into boxes and expanded, some Superhero Adventure 'modules' and scenarios are beginning to appear. However, the offerings in this field are still more limited than those devoted to other types of game. A referee looking around for new ideas will need to find new sources of inspiration.

Luckily, with a bit of thought and conversion, many of the scenarios available for other games can be used in conjunction with a superhero campaign; mainly because of the nature of the comics themselves. In order to produce so many titles each month the major companies have to draw ideas from a wide variety of sources to use as story material. Apart from cribbing as many ideas as possible from Science Fiction novels and series, most comics feature a Time Travel story sooner or later, sending their main characters into the past, future or even into an alternative dimension.

There isn't space in an article such as this to give you detailed systems for converting from the major Fantasy and Science Fiction systems to the major superhero games. If you already have *Superworld* this conversion is virtually done for you and you can use a wide range of *RuneQuest* back-up material without needing to do much work to prepare. Even if you don't have that particular game though, you needn't worry to much about changing the systems described in the scenarios. There is a trend today to put a lot of descriptive information into the text of a module or scenario and to tag the numerical details of NPCs and monsters on at the end of a passage or section. It is a fairly easy job to Tippex out '5 giant rats; AC5; HD½; Dam:1-3 plus disease; HTK 3,3,3,4,5' and insert '5 giant rats . . .' and the details of how they would fit into your chosen game system. Once you've converted a few rooms or encounters, the rest will come easily, however incompatible the two systems may seem at first.

What you will need, though, is some idea of how to select suitable scenarios from the many available and how to fit them in with the storyline of your particular campaign. This article contains some suggestions on how to select the most applicable modules and how to get your heroes into them, out of them and how to make them relevant to the heroes.
For the purposes of discussion I'll assume that most games fit into one of four main categories: Fantasy (*Dungeons & Dragons, RuneQuest, Chivalry and Sorcery, Dragonquest,* etc), Science Fiction (*Traveller, Star Frontiers, Universe, Space Opera* etc), Post-holocaust (*Aftermath, Gamma World, The Morrow Project* etc), and Contemporary (*Top Secret, Espionage, Gangbusters, Daredevils* etc), Of course these four categories don't cover every available game (the piracy ones, for instance, are excluded) but should be detailed enough for our purposes.

CONTEMPORARY SCENARIOS

Practically speaking these scenarios are the simplest to use. They do not require any involvement with time travel or spaceships and tend to feature ordinary people of the sort common in Superhero games. Even a *Gangbuster* scenario can be updated to the modern day; organised crime hasn't changed that much in six decades, at least in the comics.

Unfortunately, the same superhero system would be a bit boring for the heroes to fight all the time: Al Capone would be no match for Iron Man, for instance. Also, superheroes are not noted for their desire to sneak around cautiously, like spies, or follow long trails of clues, like detectives. They prefer to take the bull by the horns, which is not suited to many contemporary scenarios.

Should you want to use a scenario for a game set in this century I would suggest you try to find one which has a clear objective (eg recovering stolen plans) which can be achieved by direct means (a head-on attack for instance) and involves little detective work or subtlety. It would be more suited to 'low-level' heroes (Daredevil, Captain America, Batman) than the more powerful types (Thor, Hulk, Superman).

WORLDS OF HIGH FANTASY

At first, these types of scenarios may seem unsuitable for superheroes. Readers of *Cerebus the Aardvark,* particularly, might find the idea of superheroes and wizards side by side ludicrous. However, not only are fantasy themes often used in the comics (in *Iron Man 150,* for instance, between Morgan le Fay's army of Undead and Arthur's Knights) but more scenarios are available in this field than in any other. Though many will be unusable, there will be some adventures which will suit the superheroes.

As with the contemporary scenarios the best adventures will feature a set objective which can be achieved in a direct way, perhaps a magic amulet, stolen by the trolls, which has to be recovered. Adventures which feature a large number of monsters or last a long time are not as suited to superheroes. Similarly, map-making is not part of the super-hero role-playing gamers' style. They expect to be supplied with a setting already mapped out, so 'dungeon' style adventures are best avoided wherever possible. High level magicians, demons, giants, dragons and other legendary monsters make good opponents, hordes of goblins and kobolds do not.

Try to select adventures which have set objectives, feature a lot of short encounters rather than one big 'dungeon', hang together logically and contain a few powerful or legendary monsters and characters rather than lots of weak ones.

There are many reasons why a group of heroes might be in the past, or in an alternative dimension where magic works. One ever-popular lead-in is capture by a mega-villain (usually Doc Doom) who needs someone to fetch a mystic item for them. As long as the heroes are trapped in another time with only the villain's time machine to get them home, they have to do as he says. The referee can sugar the pill, however, by making the opponents they are forced to fight villainous in their own right.

Another lead-in is to have the heroes summoned by a wizard using a magical spell, in order to do a quest for him. Superheroes could come to hate the *D&D gate* spell.

If you have a hero or heroine whose powers are mystic in origin you will have a wealth of lead-ins to fantastic adventure. Divine heroes are also useful. (Put the *TSR G* and *D* modules in Asgard, change Lolth to Loki and you've got a ready-made adventure for Thor and/or the Warriors Three!)

If all else fails there's the ubiquitous spacial and temporal warp caused when the heroes are caught in a nuclear explosion or accidentally travel faster than the speed of light.

As long as you don't overdo the fantasy and don't expect superheroes to act or react like *D&D* characters, there's a lot of fun to be had from fantasy scenarios.

STAR-SPANNING

Most planet hopping SF games are set in the future. However, you won't need to time travel to use space adventures in your superhero games. Simply assume that the Earth is a backward planet in a highly developed galaxy where other races have already established empires, and the scenarios of *Traveller* and *Space Opera* are only a star-jump away.

As before, suitable scenarios should be short with a set objective. The heroes don't want to get bogged down on a trading flight across the Milky Way. Scenarios involving commando raids (mercenary tickets), rescuing people, defeating alien tyranny, etc, are all good. Bear in mind that the hero must have a good reason for being in space as most will want to get back to Earth as soon as they can.

Invading aliens are a good way to get heroes into sapce. Supplied with a short-range shuttle by NASA they board the flagship of the invasion force and defeat its commander. Before the battle is over, however, they find themselves in deep space with no way home. Perhaps the heroes could be captured by alien slavers, as the Thing once was, to take part in interstellar gladiatorial games. Maybe they were called in to test a new space ship and things went wrong.

A superhero whose origin is in space would be very useful as they would supply a lot of lead-ins to Science Fiction scenarios. The Teen Titans' excuse for planet-hopping, for example, is Starfire, their resident alien fugitive.

The *Star Wars* style interplanetary adventure is the nearest thing to Superhero adventure in any other genre. Keep the stories high on action and low on thought and planning and you'll find plenty of things to keep the Earth's mightiest heroes just a short hop across the galaxy.

BRAVE NEW WORLD

Many of the futures shown in comics are depressing views of a world either in decay, under alien tyranny or after some kind of holocaust. The writers can show the future like this because there are many possible futures of which the bleak ones are only a few.

These ruined worlds have supplied a backdrop to some of the best comics ever produced. The title of this article comes from an issue of the *X-Men* which featured them as freedom fighters in an alternative futures against an invincible robot tyranny. Eventually one of them was back in time to change the future.

If you want to use *Gamma World, Aftermath* or *Morrow Project* scenarios for your heroes you should, again, bear in mind that superheroes don't travel well across ruined landscapes. Adventures should be short with clearly-defined and directly obtainable objectives. A very-useful objective is to have the heroes locate a time-travel device which will let them go back in time to change the future so that it does not occur.

Getting the heroes into the future in the first place can be done by similar means to getting them into the past. Capture by malevolent villains requiring the weapons of the future,

freak accidents, scientific experiments gone wrong, are all good excuses for adventure in the future. The main problem with post-holocaust adventures is that the future-shock tends to affect the heroes. In the fight for survival they start using blast weapons and give up their bright costumes. If such mutations do occur in the characters, simply have them come back in time to a point *before* they went into the future to stop themselves going, so that they went into the future and never changed. Most importantly, don't worry about the paradoxes, they don't exist unless you want them to. A short hop into the future can be a chastening and thought-provoking, supplying a lot of adventure and excitement.

FUTURE ISSUES

If you've played your first game and enjoyed it, you shouldn't need much help to go and design scenarios of your own. However, bear the following points in mind:

1. Try to form the Heroes into a team. Teams are easier to design and plan for and it is very convenient, all round, if they operate from a common head-quarters. Let them pick their own headquarters, organise their own duty rosters, however. The world is yours, the heroes belong to the players.
2. Design scenarios around the heroes. Don't plan games which would suit any heroes. Comics are written around their stars, the challenges they meet are those that they could reasonably be expected to defeat and those that the readers expect. Daredevil wouldn't expect to find Galactus in his comic, for instance, just as Thor wouldn't be seen fighting the Frightful Four. Every hero should have something to do in each game you play. If you don't consider everyone when you are designing your games you are doing the players a disservice.
3. Don't feel restricted to drawing ideas from comics. You can draw ideas from literally anywhere, comics, TV, SF novels, films, even from other games. I've heard of, and seen, superheroes tearing apart the monsters in *Dungeons & Dragons* modules. When stuck for an idea for a game one weekend I bought the *Gamma World Legion of Gold* module and put my heroes in a nuclear blast which warped them into an alternative future from which they had to escape to stop the nuclear war which caused it from occurring.

IN CONCLUSION

Scenarios from other games can be very useful to pad-out a superhero campaign if carefully selected and used only upon occasions with a degree of caution. Read through the introduction to a scenario in the shop before buying it or read the review of it in *White Dwarf* first. Choose short simple adventures with clearly defined objectives. Remember that superheroes have a unique approach to problems so you may not get as much value out of the scenario as you would if you had bought it for the game for which it was intended.

It will aid the insertion into the game of such material if at least one hero or heroine in the campaign has a mystic of divine background, and at least one is alien.

A well-designed and enthusiastically played campaign based upon a good superhero role-playing game system can give you more pleasure than any other, equally outlandish, activity. However, should your players ever feel outmatched, down at heel, out-manoeuvred, defeated, remember the words of Captain America:

'As long as brave free men live the eternal torch of Liberty and Justice shall never die.' □

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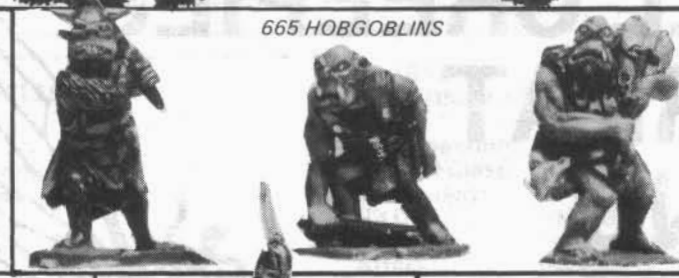

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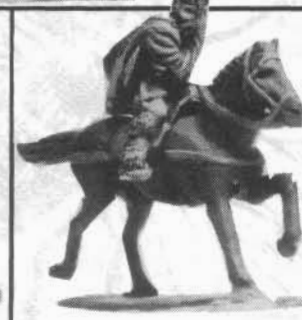

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ALL CREEPIES GREAT AND SMALL

BUGS
By Russell May

	Armbane Bug	Buzzbug	Stinger	Milead Bug	Gnaw Bug	Giant Mosquito
Frequency:	Common	Uncommon	Uncommon	Common	Common	Common
No Appearing:	1/1-6	1/1-4	1	1-4	1/1-6	1/1-6
Armour Class:	2 (5)	1	2 (5)	4	2 (5)	2 (5)
Movement:	9"	9"	9"	9"	9"	9"
Hit Dice:	½	¼	½	¼	½	¼
Treasure:	Nil	Nil	Nil	Nil	Nil	Nil
Attack:	Pincers for 1-3+ disease	Distract	Sting for 1-2+poison & burrow	Mislead	Eat cloth	Blood drain for 1-2 and disease
Alignment:	Neutral	Neutral	Neutral	Neutral	Neutral	Neutral
Intelligence:	Non	Non	Non	Non	Non	Non
Size:	S (2")	S (1")	S (1½")	S (2")	S (2")	S (1½")

Bugs are small flying insects. As such they can be found almost anywhere, being able to withstand a wide range of conditions. To an undiscerning eye they appear indistinguishable from each other, all being small, possessing 6 legs and having lace-like wings. However, on closer inspection, various features distinguish each species as separate. They will mostly be found singly as they fly about searching for prey, but occasionally a group may be encountered if in a particularly favourable environment. They do not discriminate between victims, preying upon any suitable targets present, though usually choosing the most noisome.

All have effective 60' infravision. ½ HD = 1-4 points, ¼ HD = 1-2 points. Magic resistance is standard for all and % in lair is always nil. The armour class is for the bug in flight; the value in brackets is the armour class when landed on a victim. Attacks on bugs on a victim are rolled as normal. All damage done is halved since no one is going to strike an insect with the full force of say a mace. If the blow hits the bug takes the damage - if it misses the victim takes the damage. Bugs may be burnt off with a torch delivering 1-6 damage per application to bug and victim. The movement rates are given above are flying rates, all bugs are manoeuvrability class A for aerial melee.

Armbane Bug
The armbane bug is 2" long and distinguishable by its black colouration and large pincers besides its mouth. It feeds on living creatures and can be found in any location where live creatures may be encountered.

It bites with its pincers for 1-3 damage. There is a 5% chance per wound of contracting a disease unless a saving throw vs poison is made. A *cure disease* will remove this if infected. Armbanes are quiet and surprise a party 75% of the time. It attacks all as AC10 if it surprises and its presence will be felt once it has attacked. It will attack once per round until dead.

Buzzbug
Distinguished by its dark red colour and the fact that it makes an audible buzzing sound when in flight, it is 1" long. A buzzbug feeds on sweat particles in the air and will attack during periods of physical exertion, usually melee. It can be found nearly anywhere. Its attack is in the form of a buzz.

The method of feeding it employs is to hover about close to the victim's party and selecting one victim just after melee has begun. The chosen victim will be aware of its presence but all others will be oblivious to it. It hovers about making an extremely annoying buzzing sound, and darts about the head of the victim concentrating on the nose, eyes, mouth and ears. During this time the victim can make no attacks except upon the bug, trying to fend it off, and all attacks against the victim from other opponents negate dexterity bonus and shield and are made at +4 to hit.

The buzzbug will choose the most active person for its victim and will stay until killed or the victim dies when it will move on to another victim.

Stinger Bug
A stinger is distinguished by its dark blue colour and a small sting on its abdomen, it is 1½" long. It feeds on flesh of any sort. Stinger bugs are usually located in temperate to warm conditions.

The stinger is a quiet flyer, surprising victims 75% of the time. If successful it alights, unfelt, on its chosen victim. The next round it will plunge its sting into the flesh for 1-2 damage and the victim must save vs poison. If the saving throw is made the stinger will be detected and may be dealt with swiftly. If the throw was unsuccessful the victim will fall unconscious in one round for 1-4 hours. The stinger will then burrow into the body in 2-5 rounds and will leave a small 1" diameter hole in the flesh of the victim. Thereafter it will do 1 hit point of damage per turn, working its way around the body until the victim is dead (which occurs at 0 hit points as the wounds are internal and can not be found.) If the victim wakes during this period he will be in immense pain and will likely swiftly become unconscious again. When the victim is dead the stinger will lay its eggs which will hatch into 1-10 stingers in 4 days.

Once in the body only a cure disease or amputation will remove it, but if it has burrowed into the neck or abdomen amputation is unadvised!

Milead Bug
This bug is 2" long distinguished by its black body with yellow stripes down its back. It feeds on plants and thus can be found anywhere that they are.

The milead bug is nocturnal and the stripe on its back is luminous. This, combined with the fact that they fly in weaving patterns, often misleads adventurers into believing that they are lanterns, other creatures or even will o'the wisps. They do no physical harm but are good at misleading and confusing adventurers, especially in locations such as dungeons and swamps.

Gnaw Bug
The gnaw bug is 2" long and distinguished by its rusty brown colour with black head. The gnaw bug feeds on dead plant and animal material and can be found in many places, and is often the bane of textile mills.

It always surprises and alights unfelt on one victim on some part of equipment made of cloth or leather. It will gnaw away at belts, backpacks, straps etc making items seem to suddenly break, rip or tear, causing much inconvenience and annoyance. They do no damage to flesh.

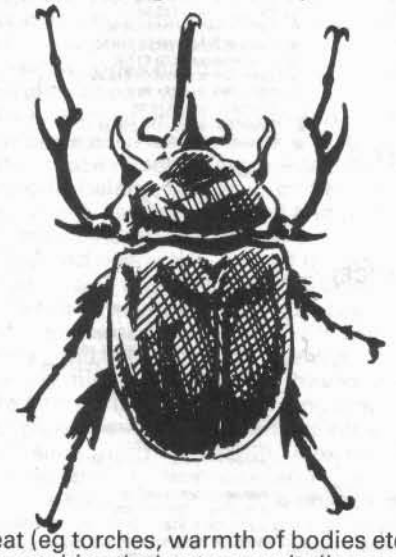
Giant Mosquito Bug
Distinguished by a slim grey body with long proboscis. It feeds on the blood of animals and is in the region of 1½" long.

It makes a quiet buzz while flying and surprises 50% of the time. If it surprises a victim it alights and has one attack before being noticed. If it does not surprise it needs a hit to alight. Once landed it sucks blood for 1-2 damage/round until it or the victim dies. There is a 5% chance per round (cumulative) of contracting a disease unless the victim saves vs poison. This may be cured by a *cure disease* spell.

IGNI BEETLE
Simon Craddock

No Appearing:	4-16
Armour Class:	0 (3)
Movement:	3"
Hit Dice:	1d8 + 1
Treasure:	none
Attack:	Special (see below)
Alignment:	Neutral
Intelligence:	Non
Size:	(S)

The igni beetle is three inches long and one inch wide with a tough (AC0) jet black shell. Underneath the shell are the beetle's vital organs (AC3). The igni beetle is found in the lower regions of dungeons, where the absence of light makes them undetectable, unless they are observed closely. It lives on burnt material, moving towards any source of



heat (eg torches, warmth of bodies etc). On reaching the heat source it clings to it causing 2 points of damage. On the next turn the igni beetle rubs its underbelly, creating a small flame, which causes a further 2 points of damage to any creature in contact with the flame (the beetle is resistant to fire), any flammable objects are also set alight, causing more damage. The igni beetle eats the burnt material, gaining nourishment and one extra hit point per segment up to its maximum of five. To remove a beetle a character needs 13 strength and one point of damage is caused to the character due to ripped flesh. Igni beetles take half damage from bladed weapons, normal damage from blunt weapons, two points of damage per turn if submersed in liquid, except oil (they cannot attack if under water) and double damage if attacked with cold.

A favourite attack method is to drop from ceilings into hair. Igni beetles communicate with each other by a form of telepathy.

There is also a rare form of igni beetle which attacks using cold instead of fire.

FLAME BEETLES
by F Blades

No Appearing:	2-8
Armour Class:	4 (3)
Movement:	12"
Hit Dice:	1 + 1 (2 +2)
Treasure:	none
Attack:	2d4 (2d6)
Defences:	Special
Alignment:	Neutral
Intelligence:	Animal
Size:	(S)

These giant hermaphrodite beetles are about 3' long and are covered by a dull red/brown exoskeleton. They are scavengers and are quite common in most areas, although they are rare in most larger settlements since they are regarded as vermin.

The beetle's shell appears to be wet - this is due to the continual secretion of oils from the oil sacs within the body. These oils are a vital part of the beetle's life cycle. They are highly volatile and when the beetle comes into contact with fire, the whole shell becomes covered with flames. In this 'flamed' form the beetle gains the bracketted characteristics above.

The heat given off by the flames affects the eggs within the beetle's body and they start to develop rapidly, hatching in 6 turns.

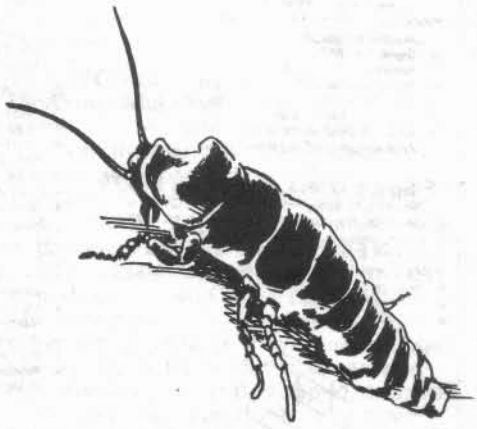
The beetle is attracted to flames and will attack any creature holding a torch or lantern to attain its flamed form. Once this is achieved the beetle will try to find food (including unconscious or dead characters) for its carnivorous larvae. The beetle will not lay the eggs until it has found a food source, and so if after an hour the eggs have not been laid, they hatch inside the beetle which subsequently dies and is used as food by the larvae. 2 to 8 young will survive and mature within 6 to 8 hours. The larvae have 1 to 3 hit points, AC9 and inflict 1 point of damage on open wounds.

If the beetle is killed in flamed form, all the oil from the oil sacs is expelled causing an explosion inflicting 2d4 damage within a 10' radius (save results in ½ damage), except for the eggs. The oils are readily soluble in water, even when flaming, and thus can be prevented from exploding.

CARAXE
by Matthew Williams

No Appearing:	3-18
Armour Class:	3
Movement:	6"
Hit Dice:	2d8 + 3
Treasure:	F in lair
Attack:	1-4/1-4/2-8
Alignment:	Neutral
Intelligence:	Animal

These small 2 feet long creatures look totally unaggressive as they scuttle around dungeon corridors in search of food, which to them is anything edible. However, they are covered in extremely hard skin, hence the low armour class, and their teeth can bite through almost anything. They will not attack adventurers unless they enter the territory surrounding the lair, which will be very well hidden. When caraxi attack they leap up at their enemies biting and scratching, and as they do this they squirt their enemy with a special secretion (roll to hit). This smells terrible and cannot be washed off. The party will not be able to surprise anyone who can smell this and they will attract wandering monsters until it wears off after 6 hours.



Caraxi were created many years ago by the evil magic-user Nashtaz, but his spells did not work properly so the caraxi turned out to be too small for his liking. He threw them into the wild before he realised their true potential. Their eggs, if ground up and mixed with different types of acid, produce potions. The potions are randomly made, so roll on the following table to determine type:

1 : Dragon control	4 : Animal control
2 : Giant control	5 : Plant control
3 : Human control	6 : Undead control

Roll for individual type controllable for each potion. From 2-8 eggs will be found in the lair.

Because of this caraxi were hunted down, and their numbers fell and they now live underground. □

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RuneRites *is a regular column for* RuneQuest *players, edited by Dave Morris*

TREASURES

This issue we have a further selection of magical weaponry - mostly relatively common items which the typical adventurer might find himself using (or being assailed with).

THE HELMET OF AKHUL WARA
by Oliver Dickinson

This ancient treasure was worn by a Hero of the Dragonkill War, a leader of the Yelmalio cult, and was successfully filched from the field of battle by a wyrm, in whose family it was for generations handed down as an heirloom. Its whereabouts are now totally uncertain.

It is an open helm of gold, treated to absorb 6 points per blow, and will fit the head of any SIZ 17-18 character. Four bands run up the front, back and sides, each set with four rubies (which are matched, and each worth 3500L). On the top is a larger ruby (worth some 5500L) surmounted by a gold image of a hawk. Set into the front is a *Fire Crystal* of POW 12. The Helmet is also a matrix for *lightwall, mindspeech 2* and *protection 4.* Thus, the item's minimum value is in the region of 140,000L; members of a Fire/Sky cult would pay up to 150,000L, and will show considerable hostility if the possessor does not belong to such a cult and will not part with the helmet. It has a 30% chance of being recognised by certain factions in whom it will arouse hostility - these include dragonewts and draconic beings, Darkness cultists (except Zorak Zoran members) and quite possibly Orlanth worshippers.

The bad news: this helmet is cursed. All who see it must make INTx5 on d100 or desire it, *whatever* their cult orientation. Failure of a second INTx5% roll means that they wish to possess it, while making this roll means that they wish to take and sell it. These are overmastering compulsions which override all other ties - kinship, comradeship, love, etc.

Rune levels of Yelmalio (and associated cults) have a 50% chance of recognizing the helmet. It can certainly be identified in any major Lhankor Mhy temple, but an average Lhankor Mhy cultist will recognize it only if a specialist in ancient treasures or having General Knowledge at 50% or higher.

(*Oliver adds that this is one for referees suffering from overmighty PCs. I would suggest that the curse be role-played where PCs are concerned, rather than requiring the INTx5 rolls; an avaricious bunch like the people I play with would all want it, whatever their INT! By the way, for those who don't have* Plunder, Fire Crystals *are twice POW yielding crystals which double as an* ignite *matrix for Sky cultists. Zorak Zoran cultists attuned to such a crystal can learn and use* light *and* lightwall, and *sacrifice for salamanders at the normal cost. -DM*)

FANG WARRIORS
by Dave Morris

Fang warriors are created from a hydra's teeth. Nine of the hydra's teeth will have this property, and these can be distinguished from the other teeth by *detect magic.* Each of the nine teeth can be used to create a fang warrior: the user casts 5 points of battle magic POW into a tooth which enlarges and transforms to become a fang warrior in 1-8 rounds.

STR:	2d6+13
CON:	1d6+15
SIZ:	1d4+12
INT:	1d4+12
POW:	one-ninth of the POW the hydra had; average 3-4
DEX:	2d6+10
Move:	8
Hit Points:	18-19 average
Defence:	5% average
Armour:	3 point skin
Claws:	(1d4+2+1d6),SR6,85%

White and wiry, the superficially human appearance of a fang warrior is quickly belied by its sharp claws and teeth and the glare of animal-like ferocity in its eyes. A fang warrior is in *mindspeech* with its creator and will fight as he/she directs; it can perform no other function. Fang warriors are permanently *fanatical* (already factored in above) and strike twice per round with their claws. They are immune to *demoralise* and *harmonize* and are protected by a *countermagic 2* which cannot be dispelled. Fang warriors remain in existence for two minutes and then fade, leaving in their place the hydra's teeth used to create them. Once a tooth is used it is drained of enchantment.

(*Magical hydra's teeth are quite rare, and will sell for about 1000 to 2000L each. This certainly makes the task of killing a hydra financially worthwhile - which is as it should be! Fakes and non-useable teeth are often found for sale, and the buyer should beware or he may be fleeced. Fang warriors created from a given hydra are brethren, incidentally - whatever their commands, they will not attack one another. -DM*)

THE SNAKE RATTLE
by Angus McLellan

This is a short stick decorated with gaudy feathers and other gewgaws, often ending in an ophidian skull or carved head. It must be treated with *divine intervention 3,* and if this succeeds then the rattle can be used to conjure the Rainbow Serpent.

Rainbow Serpent

This is a reusable Rune spell (duration instantaneous: range 5m), which can be used by a character who has enchanted a snake rattle. It is unusual in that, on top of the 2 POW sacrificed to acquire the spell, 4 points of battle magic POW must be expended at each casting. The reason for this is not known, though it may be that Yig (*the snake god who provides the spell -DM*) is greedy for power in the eternal struggle against his foes - particularly the Black Goat of the Woods. The target of the spell is visited by a terrible apparition - the rainbow serpent. The serpent drives those who see it mad with with fright and its touch is venomous death. Each summoning of the Serpent has a different POW (roll 2d6+12). If it overcomes the victim's POW, he must roll POWx5% or become permanently insane. He will also be attacked by a systemic poison of a potency equal to the serpent's POW; antidotes will have no effect, as this is actually psychosomatic. If the victim's POW is not overcome, he takes a poison attack of potency equal to half the serpent's POW. He will still go mad unless he can roll POWx3 or less on d100. An insane character gets to make the POWx3 roll every day until he succeeds and thereby recovers. Should he be unlucky enough to stay insane for more than one week, he will lose 1 POW for each subsequent week until he either recovers or ceases to exist (ie reaches POW 0).

SUNSTONES
by Angus McLellan

Sunstones are rare pebbles believed to fall from the sky, so called because of their strange properties. When a sunstone is exposed to bright light it absorbs the light, creating a small 'halo of darkness' around it. If it is then stored and later taken out/unwrapped in a darkened place, it will shine brightly for about half the time it was earlier exposed to the light. It can thus be used like a lantern, but with the advantage that it will not go out if dropped, doused with water, etc. Sunstones also have another property. If an *ignite* spell is cast onto a sunstone, this causes it to burst into flames of a dazzling light as bright as the desert sun. (*Cf the Yelmalio* sunbright *spell.-DM*) These flames do 2d6 damage to anyone within half a metre and will continue to burn for about five minutes.

Sunstones are generally a translucent white and about 5 cm to 8cm across. They are worth 2000L or more - mainly because they make particularly wonderful jewellery.

(*A deceptively useful item. If you think a light source which doesn't go out is not worth much, try exploring a damp, sprawling cave with a smoky resin torch in one hand! It is particularly ironic that sunstones will usually sell, not to the impoverished adventurers who have a practical use for them, but to the rich aristocrats who want them only for vain adornment!-DM*) □

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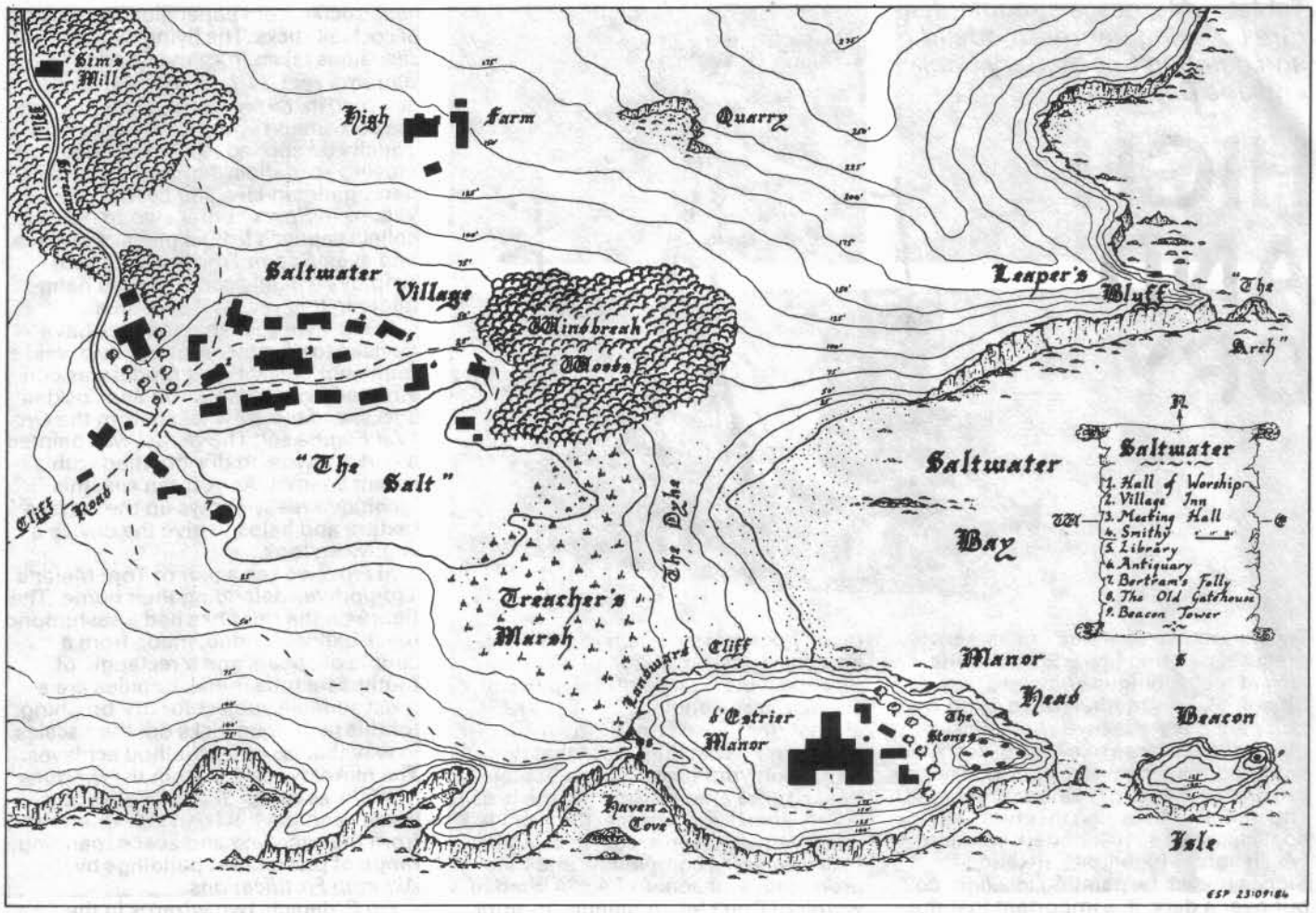


Treasure Chest *is a regular department for readers' ideas. This issue the* Treasure Chest Prize Scenario Competition, *plus traps.*

PRIZE COMPETITION

Create a scenario based on the map and win £150

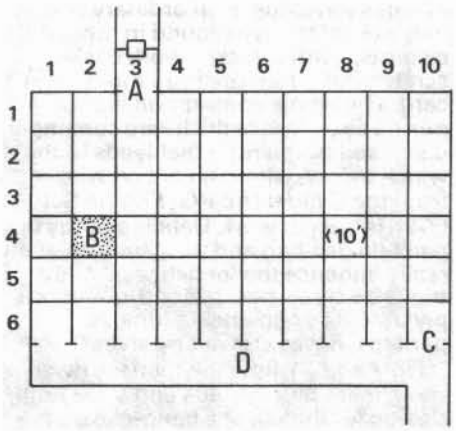
This month we offer all those frustrated scenario writers a chance to get their work in print. We are looking for an original scenario, based on the above map from 4-10,000 words in length, typed double-spaced, with any illustrations or maps clearly marked. It may be for any RPG you choose. Entries should reach us at *White Dwarf*, 27-29 Sunbeam Road, London, NW10 6JP, not later than March 20th 1985.

The winning entry will be published soon after, the author will receive £150, and we will award three runners up prizes of a year's subscription to *White Dwarf*.

THE CHEQUERED FLOOR
by Peter J Cate

The players enter the room through the door at the top of the diagram. As soon as they enter the main chamber, they will not be able to return for the one-way force-field (A) will prevent them. A d10 and a d6 should then be thrown to discover the position of the square B. This square can either be an illusionary tile, a black tile or simply a hole. If the square B ends up on a square that the players are standing on, then they will fall into the pit which lies under the whole of the room. Every time the players move, a throw must be made to discover the new position of B which will not be told to the players if B is an illusion. In this room the players' movement is 10' a round (ie approximately 1 square a round) due to a magical force, but if a player is in the pit, he will be able to see a hole in the 'ceiling' and maybe escape as movement is not restricted in the pit.

The wall C could be run in the same way, a d10 being rolled to determine the position of an archway which moves each round and is hidden by the illusionary wall. D is simply a passageway to allow for the movement of the hidden archway.



The damage from the fall into the pit and the size of the room and even the number of illusionary squares (!) should be appropriate to the level of the dungeon the room is situated in.

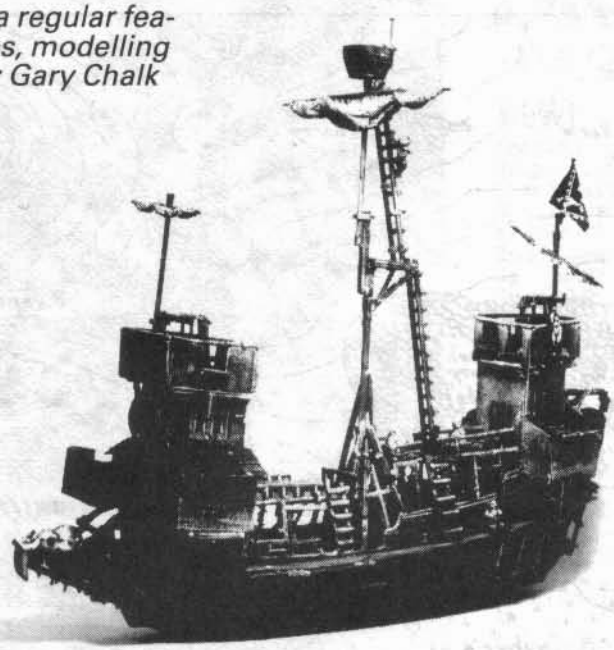
THE ACID POOL TRAP
by D H Roberts

Many DMs have deep pools of acid in their dungeon with gold, platinum, gems and jewels at the bottom of it. So with this trap, many jewels can be seen 5-10ft below the surface of a liquid filled pit. But, there is no acid in the pit, just a permanent programmed illusion of some acid. When iron etc, is dipped in the 'pool' the 'acid' fizzes around it, any anyone touching it will think they have received 1d8 hit points damage. Anyone diving into the pool will fall 10ft and receive 1d8 hit ponts damage from the fall (there will be a ⅔ chance that the adventurer will be knocked out by the fall and remain unconscious for 2d6 rounds while all the other adventurers will *see* him dissolve).

For the ease of the owner of the treasure there is a set of invisible steps leading to the bottom of the pit, thus the illusionist who cast the spell is perfectly able to walk through the 'acid' and get any item of treasure he desires.□

Tabletop Heroes *is a regular feature covering figures, modelling and painting tips by Gary Chalk and Joe Dever.*

HIGH AND DRY



This month we continue our series of practical painting tips with a close-up look at the technique known as 'dry-brushing'. This method of painting is a quick and very effective way to pick out the raised surfaces of a figure, and it works particularly well on areas of dense texture such as fur, feathers, chainmail and hair. Dry-brushing involves the application of a layer of dark colour to which lighter highlights are added. Since you will be painting in a light colour over a dark, it is important that the paint you choose for highlighting is completely opaque (enamels are strongly recommended). As with the wash technique outlined in last month's feature, remember to undercoat your figure with a matt white, and allow this to dry thoroughly before you choose your colours. Using the shading and highlighting guide (*WD58*), pick the 'deep-shadow' of the first colour you wish to apply. For example, say you are about to tackle a shaggy fur cloak. A suitable base colour would be dark brown, to which dry-brushing of chestnut brown could be added, finished off with a highlight of tan. Alternatively, an area of quilted red leather would begin with a chestnut brown base coat, dry-brushed with a medium red and highlighted with orange.

Stage-by-Stage Guide to Dry-Brushing

1. Choose the area to be painted and apply a wash of 'deep-shadow' base colour. The wash need not be as thin as usual, but thinning the paint slightly will allow it to run into all the recessed areas. This is important as these recesses will provide a contrast to the lighter highlights.
2. Next, consult the chart for the mid-shadow colour. Mix this colour on a palette (a piece of aluminium foil makes for a cheap and ideal palette) taking care to ensure that you have enough pigment in the mix. If your paint is too runny, try adding a little talcum powder; this absorbs the excess oil medium and thickens the paint.
3. Using an old brush (new brushes rapidly deteriorate when used for dry-brushing), pick up a little of your paint mix and wipe it on a lint-free piece of cloth or tissue until the bristles are almost dry (hence the term 'dry-brushing'). What little paint that does remain on your brush is now applied to the textured area by drawing the brush lightly across the surface. the paint will adhere to all raised areas, missing the recessed areas completely, and thus producing a 'shadow' effect. A word of warning! Don't let impatience prompt you to put more paint on the brush in the hope of finishing the job quickly - it will not work. the excess paint will simply fill the hollows and prevent the desired effect being attained. When dry-brushing, use as little paint as possible. You can always dry-brush additional layers if your first attempt is too thin, but you cannot remove too much paint once it has been applied in haste.

Next month we shall be taking a look at the one aspect of figure painting that often frustrates and eludes both begin ners and experts alike: how to paint realistic flesh tones and faces.

This Issue's Photos

As promised, we are featuring some 'alternative technology' perpetrated by the Player's Guild of Nottingham. Any reader who attended this year's Games Day will have no difficulty in recognising the orc hot air balloon shown in *Fig 1*. The gas envelope is an ordinary plastic ballcock (of the type found in most WC cisterns), with a wicker-work basket scratch built from textured modelling card. The whole contraption is supported by a piece of thick wire cunningly disguised as the rope that leads to the winch below, where an orc crewman from the *Citadel Orc War Engine* Set (*TA4*) is busy at work. Details such as the patched gas-bag and the cauldron of oil really enhance the 'orcishness' of the model; a clean, new balloon would simply not be as convincing (unless, perhaps, it was crewed by elves?)

Fig 2 and 3 show the fearless dwarven gliders Blue Stratos and Von Gimli, closing for the kill. The hang-gliders are constructed from paper glued to a frame of cocktail sticks. The flying dwarves are casualties taken from the *Citadel* diorama set *C34/1a,* and are already sculpted in the correct pose for this simple conversion. This novel idea could equally be applied to several other role-playing scenarios. James Bond uses a hang-glider in *Live and Let Die,* the SF villains in *Spacehunter* swoop down to collect captives from a planet's surface, and even *Rogue Trooper* (2000 AD) employs a neatly camouflaged hang-glider in this year's 1985 annual.

In *Fig 4* we see what the orcs have devised to counter aerobatic dwarves: a multishot ballista. The model was constructed from balsa wood and cocktail sticks, and the crew taken from the *Orc War Engine* set. The model was painted a dark brown and dry-brushed with a cream enamel. As you can see, this technique really shows up the surface texture and helps to give the device a well-worn look.

In *Fig 5* we see a pair of Tom Meier's *Troglodytes* defending their home. The figure on the right has had a sashimono (back banner) added, made from a couple of spears and a rectangle of toothpaste tube metal. Reptiles are a most suitable subject for dry-brushing, for this technique picks out their scales in way that no other method achieves. The picket fencing is from the *Irregular Miniatures* range of battlefield accessories, and the hut is an Inca granary from the excellent and ever expanding range of plaster cast buildings by *Akheton Fortifications.*

Fig 6 depicts two wizards in the middle of a desert summonation. The figure on the left is a *Chronicle Evil Wizard (CT13),* the other is by *Citadel* (*C02/1*), and both were painted by Tim Hall. Note that Tim used the dry-brushed technique to good effect on the fur-edged robe that bedecks the *Citadel* wizard.

Fig 7 shows some of *Citadel's* new *Dungeon Equipment*; a truly comprehensive range of furniture, chests, tombs, etc, which are available in sets of 9 random items for £3.95 per set. Each pack contains 3 small, 4 medium and 2 large pieces.

Fig 8, shows two of *Citadel's* new *Halflings* range (*C11*) out for a ramble in the Shire. Up until now, very few castings have been available to the role-player who wished to adventure as one of the furry-footed brethren. These latest *Citadel* creations are a welcome and long overdue addition to the wide spectrum of fantasy races.

The orc paddling his dingy in *Fig 9* is another crazy conversion from the Player's Guild. The inflatable is taken from the old *Airfix US Marines Set,* but is no longer available, however, don't let this deter you as canoes, coracles and small boats can easily be scratch built from balsa scraps and card. □

Useful Addresses

Ahketon Fortifications, c/o The Model Shop, 190-194 Station Road, Harrow, Middx.
Irregular Miniatures, 18, The Avenue, Nalton, Yorks Y017 9EF.
Chronicle Miniatures, Chewton Street, Hilltop, Eastwood, Notts.

Fig 1

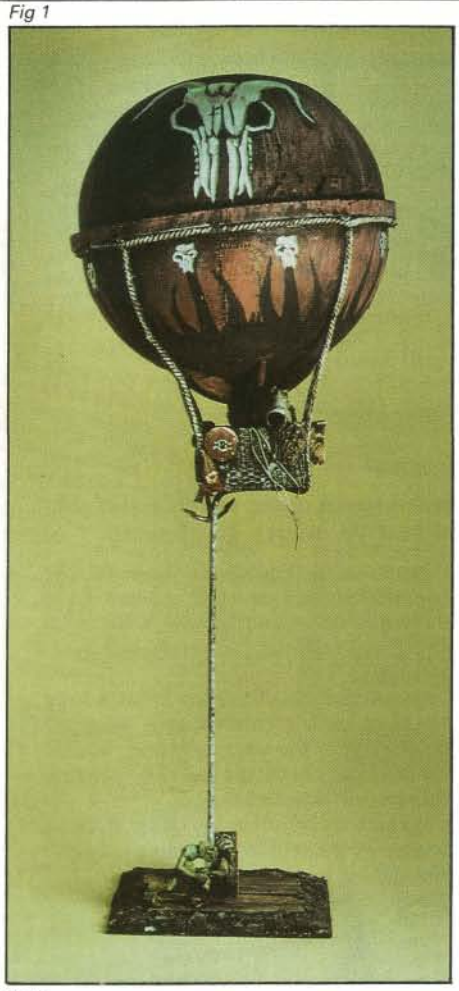


Fig 2

Fig 3

Fig 4

Fig 5

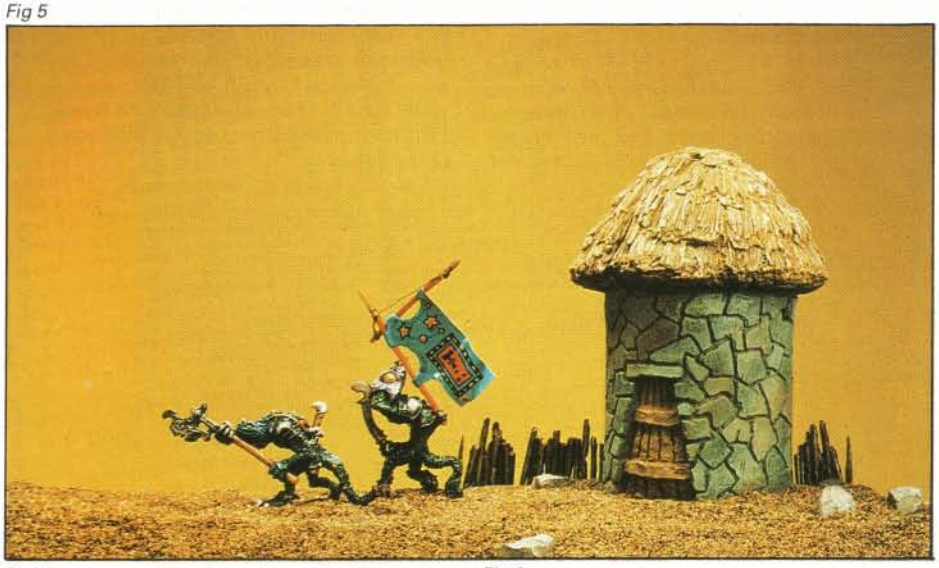


Fig 6

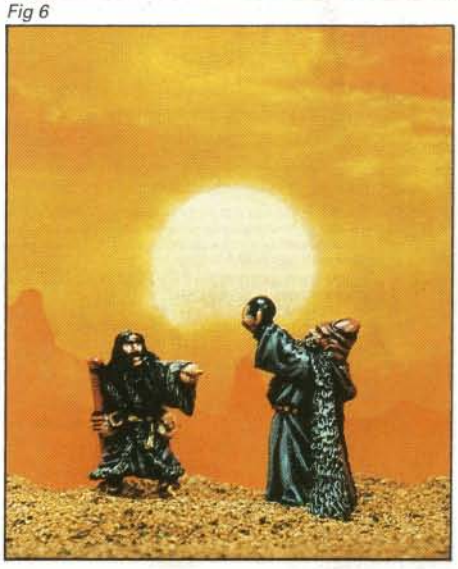


Fig 7

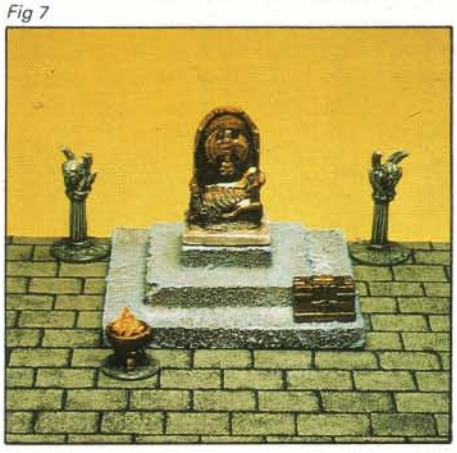
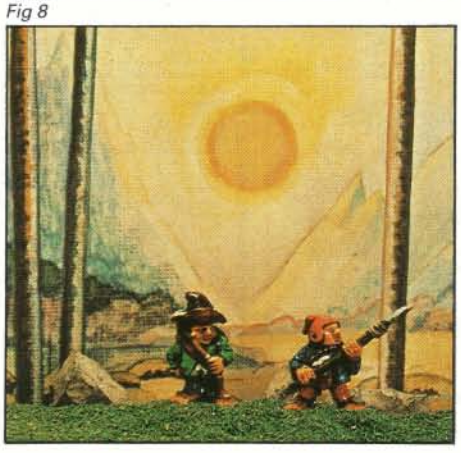


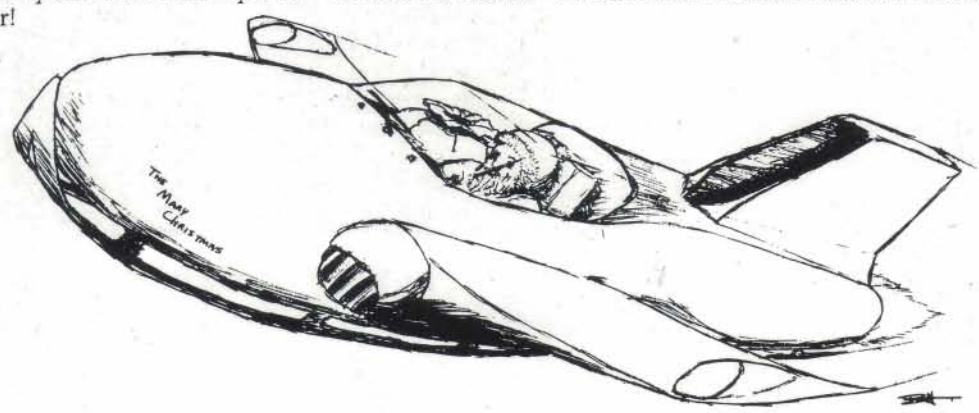
Fig 8



Photographs by Joe Dever and Gary Chalk. The models in Figs 1,2,3,4 and 9 appear by kind permission of the Player's Guild, Nottingham.

Fig 9

HI FOLKS! A Merry Chrimbie to all my fans! "The Androx Diaries" will continue next month but now for something with a seasonal flavour!



As Santa's VTOL Super-Sleigh hummed into life, the venerable, white-haired gent eased on his red crash-helmet, complete with fluffy white bobble and trim, and hummed "God rest ye, merry gentlemen..." in accompaniment.

Outside the Grotto, snow was falling heavily.

The picketting reindeer knew the time for Santa to make his gettaway was nigh, but they were preparing for a repeat of last year's rocket-powered sleigh. Enormous padded wooden buffers stood in the deepening snow at strategic points around the perimeter of the Grotto.

A reindeer by the entrance turned and galloped back to let the others know that Santa was on his way!

The other reindeer stood in a line, with banners strung between their antlers, slogans like "Powered Sleighs Unfair to Reindeer", "There's No Clause Like Santa's Clause" and "Redundant Reindeer Against The Bomb".

Directing all this was Rudolph, who evidently thought that the colour of his nose held some deeper significance.

As the thin end of the Super-Sleigh nosed forward into the arctic daylight, Rudolph barked a command and snowballs plummetted like a waterfall over the Grotto's entrance.

In his cockpit Santa chortled gleefully and pressed a couple of buttons, turned a couple of handles and flipped a couple of switches. Forward blasts from the side-mounted VTOL engines, countered by the backward thrust of the main engines, roared their defiance.

As the snowballs fell through the cold air they were met by the super-heated exhausts.

Snow to super-heated steam in a split-second.

Result?...The snowballs exploded!

The clear mountain air was suddenly rent by a battery of eruptions from the Grotto mouth, from which a gigantic cloud of steam billowed.

When the cloud had cleared, all that could be seen were confused and concussed reindeer, reeling about the now empty Grotto's opening...out of which whisps of smoke escaped.

Santa, as the first shock waves hit the Super-Sleigh, had panicked and shut down the main engines, and the most technologically advanced sleigh had accelerated backwards!

From the mess of tangled metal, a very surprised-looking, rotund gent was still holding on to the steering wheel, despite the fact that only the top half of the steering column was attached to it!

He was shaken from his rather stunned reverie by the reindeer checking his pulse and shining bright lights in his eyes.

The outcome of all this is that some of you will receive your presents a little late, but please remember, this year they promise to bring a brush and pan...so you won't have to climb up a ladder, on Boxing Day, to chip frozen reindeer whoopsies out of the guttering!

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MAYFAIR GAMES' NEW SANCTUARY

Mayfair's first licensed boardgame is being reformatted and repackaged. The rules have been re-written both to make them clearer and for greater appeal. They have also announced the imminent release of the Ellery Queen Mystery Magazine Game and DC Heroes Superpowers Roleplaying Game. They should both be available in the UK by early 1985.

PAINT BY TORCHLIGHT

Matt Love of *Torchlight Fantasy Products*, makers of resin 3D dungeons, now offers an extensive painting service.

He can supply painted dungeons at twice the price of the unpainted, *Citadel Miniatures* from £2.50 - including the figure and matt varnished finish. The sample sent to us was competently painted, relying on bold black for the main shading. You can contact Matt at 23 Clifftown Road, Southend On Sea, Essex.

LEGEND

Century Communications have just released their first piece of software, *Legend*, based on the book by David Gemmell. The game itself incorporates two full length 48K games for the *Spectrum*.

In the first program you play the part of a warrior and wander around the land of Drenan recruiting people to defend the walled city of Dros Delnoch. There are 150K of text in this story, compressed by a new programming language. When you have recruited all you can, you save the information and load part two. The second part is the seige; in it you play the defending general. The graphics are of a good standard, especially when the Nadir warriors scale the walls. The package itself is very impressive and for your £14.95 you get the two games, the book (it's a good idea to read it first), a map of Drenan, a booklet showing you how to play and a plastic template which slots over the keys to show you which ones to press!

The game most definitely bridges the gap between wargames and role-playing games.

WEST END GAMES OBTAIN STAR TREK BOARDGAME RIGHTS

West End Games have announced that they have signed an agreement with *Paramount Pictures* to produce three boardgames based on the *Star Trek* series, the first of which has been designed by Greg Costikyan. It is a strategic game involving the Federation and the Klingons. They are pitching it not just as a gamers' game, so it's expected that the game will be designed with simplicity in mind.

Star Trek: The Adventure Game will be released at the same time as two others, *Junta* (a reworked version of the classic), and *Tales of the Arabian Nights*.

West End have really been busy; they are now the owners of *Eon*, producers of *Cosmic Encounter* etc. Over the course of 1985/6 the games will be gradually revised and acquire better artwork.

The three new *West End* games will be released in the States in January, so expect them in the UK by March.

EVERYDAY LIVES

I've just received two very pretty books, *Knights and Castles* and *Ancient Egypt*; whilst being children's books, full of large text and profusely illustrated, they are nevertheless useful for background material for DM's etc. £1.95 each, they are a Dragon imprint from Granada.

THE WORLDS OF BORIS VALLEJO

The Worlds of Boris Vallejo will soon be released by *Mayfair Games, Inc.* This exciting new board game features the artwork of the famous fantasy artist.

The Worlds of Boris Vallejo is a fast paced game of strategy and diplomacy. With 30 individually mounted colour paintings of "appealing women, muscular men, and terrifying monsters, this game is as exciting to view as it is to play."

The game is for 1 to 6 players, ages 12 to adult, with a retail price of around £18. It will contain 30 World titles, which make up the game board, 66 plastic discs, 6 pawns, 112 cards, and a rule book. *The Worlds of Boris Vallejo* is scheduled for release in December, 1984, in the States and will be over here by the New Year.

ONE-LINERS

The Iron Wind (*Iron Crown*) £6.95. The very interesting but totally unuseable *Iron Wind* (due to there being no *Rolemaster*) has been totally revised, and brought into line with the standard *ICE* format, colour plates following the style of the *Middle Earth* series. Plenty of text, reasonable illustrations and in a magazine format.

Boot Hill (*TSR*) £9.50. With a nice new box and a Remington illustration it's all Down Hill for the reader I'm afraid. The rulebook has no discernable differences to the old, and the rest of the contents are virtually identical. I never liked BH the first time around, *Once Upon A Time In The West* is far better (and cheaper).

WG5 (*TSR*) £4.50. *Mordenkainen's Fantastic Adventure*, set for characters of level 9-12, pits 'four great and powerful heroes' against the catacombs below Maure Castle. Typical high level *AD&D* scenario. I liked the character called Riggby, the silliest name for a cleric I've seen!

AC3 (*TSR*) £4.50? This package, called *The Kidnapping of Princess Areline*, features 51 3-D figures and creatures , walls etc, and two sheets of treasure and furniture together with a dungeon mapping grid. The set is basically a poor-man's *Dungeons Floor Plans* with an uninspiring *D&D* scenario, the *Dungeon Tiles* when I put them together looked very cheap and nasty.

Mekton (*R Talsorian Company*) £? The press blurb says 'Where do you go when you just want to take an afternoon off and destroy several square miles of Tokyo'. *Mekton: The Battlesuit Game*, obviously. Basically the game revolves around 100 foot giant robots stomping built up areas, the rules are simple, artwork very average, and you even get a slab of polystyrene to stop the flimsy box from being crushed!

X6(*TSR*) £4.50 Quagmire! Includes a map which expands the D&D world, new magic items and monsters etc. As the title betrays, the adventure is set in a swamp which is eating up all the land, 'foul monsters' issuing forth. So 'hoist your colours, or saddle your horse - before the city by the sea becomes the city beneath the sea.' An adventure for *Expert D&D* characters levels 4-10.

MH1/*MH2*/*MH3*/*MH3*/*MHAC1*/*MHAC2* (*TSR*) all £2.95 each. Hard on the heels of *Marvel Superheroes TSR* have simultaneously launched five quite reasonably priced add-ons. *MH1* features the X-Men in an adventure called *The Breeder Bombs*. *MH2* has the Mighty Avengers pitted against a 'horrible Time Trap'. *MH3- Murderworld* features the Fantastic Four against a mysterious assailant who wants them 'out of the way!' All the adventures are well laid out and have full colour maps for play and reference. *MHAC1* is the judges screen, and includes a 'Hero's guide to New York'. *MHAC2* is a thirty two page supplement covering 52 superheroes and villains. Called *Avengers Assembled* it concentrates on *all* of them, past and present.

UK5 (*TSR*) £4.50. *Eye of the Serpent*, a solo (DM and player) or a group adventure for *AD&D*. Perilious mountain climbing and 'a unique route planning system' with plenty of encounters, nicely laid out, for first level characters.

NEXT ISSUE

ALIEN WEREWOLF - a *Traveller* scenario in Victorian London.
DARK USURPER II - continuing the *Fighting Fantasy* solo.
A PLACE OF DAMP AND DARKNESS - a look at the underworld of a fantasy city.
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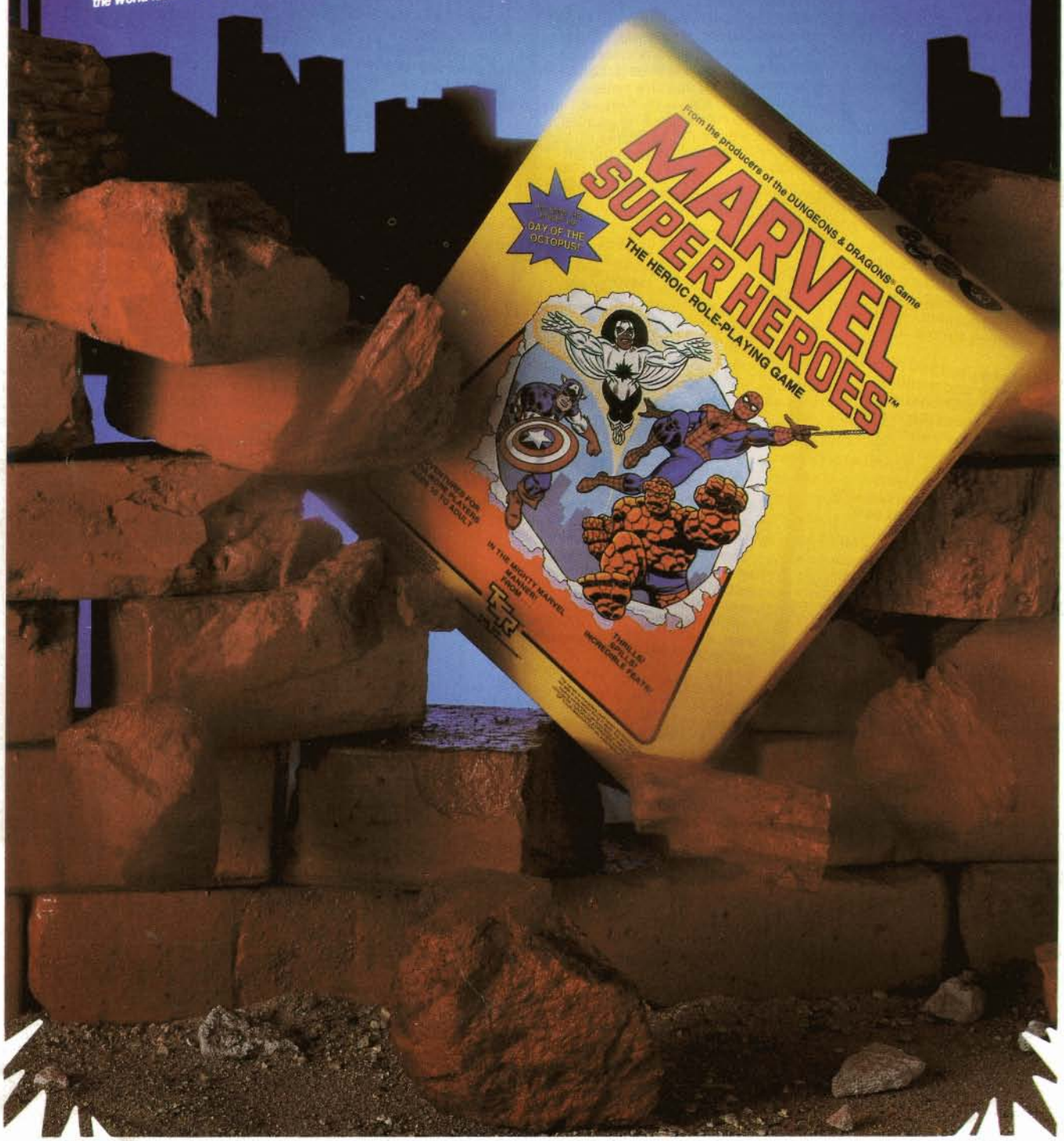

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The Fiery Cross 2. It's here again. Packed into this thought-provoking issue are scenarios for *AD&D, MM&M* and *Warhammer*, articles on the Aztecs and on campaign development, reviews, news and much more. To obtain this example of high culture send 60p (inc p&p) to: Tom Stacey, The Mill House, Hawridge, Nr Chesham, Bucks.

For Sale.*DMG* - £8; *FF, MM1, PHB, DDG, Starfrontiers, Gangbusters* - £6 each; *GB2* - £2.50; *Borderlands* £8. All excellent conditions. Phone Huw on: Porthcawl 6555.

Sale. *Traveller* book, *Cults of Prax* and *Terror, Snakepipe Hollow,* boxed *RuneQuest, Griffin Mountain, Plunder, Gateway Bestiary, Middle Earth Guide* and map, *Northern* and *Southern Mirkwood, Isengard, White Dwarf 33-58.* (0203) 661723, Dave.

For Sale.*Dragon 1-14, White Dwarf 1-16, Strategic Review 1-7, Original Dungeons & Dragons* plus all supplements, *Dungeoneer 2-7*. All in mint/excellent condition. Phone: (01) 764 8067 to make offers for individual items and groups of items.

Metal Miniatures. Best prices. Range of fantasy and military figures. Send SAE to C Wickenden, Buckwish Farm, Henfield, Sussex for catalogue.

Exeter University Games Society Annual Convention. 26th/27th January, Exeter University, FRP Gaming, wargaming and boardgaming facilities provided. *AD&D* competitions and trade stands. Admission £1 (2 days). For full details and tickets write to: Brian Hooper, Kilmorie, Pennsylvania Road, Exeter, Devon.

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HELP!

Clubs, contacts and events can be advertised once at no charge (maximum 25 words). Further insertions at the rate of 5p per word.

Write on! Male (14) but looks older, would like to correspond with females (14-15) who are inter-ested in *AD&D, CoC,* or *2000AD*. Write to: Grant Hobson, 100 Bryn Awelon, Buckley, Clwyd CH7 2QF.

Sheffield. 28-year old poet/fantasy writer seeks similar, child-minded individuals/groups for RPG, any system. Willing to learn, especially *AD&D, RQ, Tekumel* or *T&T*. For wild imaginings, contact: Ian Melvin, 20 Gregg House Road, Shiregreen, Sheffield, S5 0JS.

Cheshire/Lancashire. Help! 2 players/masters (17) would like to contact local clubs/players for *AD&D, RQ, Middle Earth* RPGs. Could form club. Contact: Mark, 12 Shirley Ave, Newton, Hyde, Cheshire SK14 4JZ. Phone: (061) 368 9835.

Players Needed. Players are required for a new amateur PBM campaign. Any age or any level. Write to: Free *AD&D* Campaign, Blk 28 12 Flr, Baguio Villas, Pokfulam, Hong Kong. Also penpal wanted for Jason Rego, Blk 31 3 Flr, Baguio Villas, Pokfulam, Hong Kong.

Molesey RP Gamer/Wargamer. Seeks other gamers in local area, possibly to form club. Please contact Clive at: 26 Cannon Way, W Molesey, Surrey.

Wanted. *Autoduel Quarterly Vol 1, Nos 1, 2, 3.* Also postal *Diplomacy* players required, no experience needed. Send an SAE to Joe Chambers, 124 Lord St, Hoddesdon, Herts, or phone: Hoddeston (0992) 460117.

Urgently wanted. *RQ Gateway Bestiary* in good condition. Please contact, quoting price: P Roe, 15 Farleigh Close, Billingham, Cleveland TS23 2AY.

Sale Gamer. 10-yr old *RQ* gamer would like to meet other *RQ* gamers of same age in the Sale area. Contact: Andrew Lee, 2 Cecil Ave, Sale, Cheshire.

Help Urgently Wanted. *Nonesuch*, a new fanzine, needs GMs and reviewers for monthly contributions on pro/am PBM games, books, RPGs etc. Contact: Tim Deeming, 34 Buffery Rd, Dudley, W Midlands.

Help! 15-yr old *AD&D* player seeks players and a DM aged 14+. Write to: J P Tolley, 10 Lawn Lane, Coven, Nr Wolverhampton, West Midlands.

Wanted. Contributions for new fanzine, artwork etc. Mark Pitman, 42 Heath Way, Blofield Corner, Norwich, Norfolk NR13 4RS. Tel: Norwich (0603) 712572.

Help! *WD50* and *51* needed urgently. Will pay up to 75p for them. Contact: Adam le Dieu, Le Dieu Pottery, Trowse, Norwich, Norfolk or tel: 24067.

Help. Young *D&D* novice seeks club in Hillingdon/Hayes area, would like to get in games, and already has a few figures. Contact: Tony Lee, 37 Central Ave, Hayes, Middlesex UB3 2BW or phone: 561 5022.

Wanted. Fantasy and SF artwork for new fanzine. Send contributions (with SSAE for return) to: Alex Bardy, 28B Gladmuir Road, London N19 3JX.

Glasgow. 17-yr old FRPG player seeks club/group or other players. Plays *AD&D, RQ, Striker*, willing to learn others (esp *Traveller*. Contact: Gary Stewart, 45 Larkfield Rd, Lenzie, Glasgow G66 3AR. Phone: (041) 776 3050.

Wanted. *Gateway Bestiary, Trollpak, Borderlands, Plunder, Soloquest 1* or *Foes*. Also *WD29* and *30*. Phone Chris on: Wickersley 542744.

Lone Veteran. Warrior (26 summers and still adventuring) seeks mature active party in the Immingham/Grimsby area. Campaign experience in *D&D/AD&D* since '79. Also experience in *RQ, CoC, GW* and *Traveller*. Contact Steve Wand on: Immingham (0469) 75620.

Swap. Boxed *Traveller, Book 0* and *Double Adventure 1* for *DMG* and boxed *RuneQuest* and character sheets for *PHB*, or all for both *PHB* and *DMG*. Other games of equal value also accepted. Contact: Juha Rajala, Laiduntie 12, 70780 Kuopio, Finland.

Missing Link. *White Dwarf 51* needed desperately. Willing to pay any reasonably sane price. Phone Giles Newton on: Norwich (0603) 738727.

Russell Henry! Please contact me regarding your letter in *White Dwarf 54*. Peter Schravendeel, Anton Van Gilsweg 3, 5645 EK Eindhoven, Holland.

Help! Anyone interested in role-playing, *AD&D, D&D, RQ, SO, Traveller* (regardless of age, sex or experience) in the Dumfries area? Also wanted, *Traveller Supplements*, etc, *Books 4, 5, AD&D/D&D* modules. Contact: Paul Chambers, 86 Golf Avenue, Dumfries DG2 9ER.

Aimless Wanderer. In the process of forming a Role-Players Association in the Garston/Watford area, interested? Phone: Garston 677514 (evenings) and ask for David.

Swap. My *Azhanti High Lightning* for two of the Middle Earth series. Also *Double Adventures 1* and *3* for another of the series. Phone: 021 705 5414, ask for Marc.

Wanted. Desperate for *Dragons 65-69* for collection in reasonable condition, good prices paid. Contact: I D Bowen, Y305 Neuadd Sibly, CBA, Porc Singleton, Swansea SA2 8PU.

Swansea/Gower. Intelligent mature players needed for *RQ/AD&D* based campaign in Gower area. No hack and slayers please! Ring Justin on: 391145, or Stuart on: (828) 3880.

Urgently Required. *AD&D*ers (18+) in Dudley area to join existing or planned campaigns on regular weekly basis. Transport and understanding families useful. Please contact: Nigel Espley, 26 Claydon Road, Wall Heath, Kingswinford, West Midlands DY6 0HR. Tel: Kingswinford 292271.

Portsmouth. Anyone in the area who wants to play *RQ*? Looking for players who will add to a campaign, ideas, offers of help, etc. Play *AD&D* as well. Phone Jim on: Cosham 383537 or write to: 92 Deerhurst Crescent, Pauls Grove, PO6 4EJ.

Sorry! The Rheinrhehm Travellers humbly apologise for the accidental annihilation of the City of Greyhawk in CY578 during dragon training. We console them with the knowledge that the twelve dragons involved passed all their tests.

Croydon. Experienced *AD&D* player/DM left high and dry after car accident tragically took two players from my old group and left the rest of us unable to play together. I am desperate to find players or a club so that I can resume the pastime I love. Contact Jeremy on: 680 9639.

AD&D Player. 15-yr old male seeks RPG club/players, willing to travel/learn new games. Contact: Peter Quinn, Clonmel, Co Tipperary, 1 St Vincent DePaul TCE.

York. My name is Russell Jackson and I am looking for *D&D* players to start a new club, failing this an existing club or group of players. Please contact me at: Tower House, Landing Lane, Riccall, York YO4 6PW.

Players Needed. Club based in South London, Waterloo area, in need of new members. Most wargames and FRPGs played including *AD&D, Traveller, CoC*. For details contact: Barry Chapman, 59 Larcom St, Walworth, London SE17 1NJ or phone 703 9172.

Oh Woe Is Me. Kindly DM seeks players for kobold crushing, Zhodane zapping, mutant mutilation, broo bashing, TAROT tricking and running away from Cthulhu. Will play/referee absolutely any game. Contact: Paul Bayford, 2 Green Road, Hales Green, Norwich, Norfolk.

Wanted. Secondhand *Pavis* and *Grenadier Secret Agent* figures. Phone Nick Edwards on: Bristol 642177.

Desperate of Kenilworth. Help! I desperately want to join a *D&D/AD&D* club/group in Kenilworth. I already play *D&D* once a month in Southport. Need to play more. Contact: Graham Caley, 20 Churchill Ave, Kenilworth, Warks.

Wiltshire. Is there life in Dorset, Wiltshire, Somerset (preferably 17+). Anyone interested in playing *RQ, Aftermath, Other Suns, Ringworld* ?! Contact: Andrew Stratton, Harcourt Farm, Zeals, Warminster, Wilts. Tel: Bouton 840504.

RQ Campaign. Starting after the summer holidays, 12-17 year olds with previous *RQ* experience. For further details contact Jason Holt on: Cambridge 65970.

Swap. *RuneQuest* rulebook and *Apple Lane + Fangs* + all dice needed (perfect condition) for *Warhammer* and/or *Swashbuckler*. Phone Chris on: Farnborough (Hants) 546888.

Wanted. *Borderlands, RQ Citadel Boxed Set 3: Trolls, Set 7: Flying Creatures.* Other out of print *RQ* material considered. Swap for *Warhammer, Compendium 1* and *Arcane Listings* supplement possible. Phone J Evans on: Headcorne (0622) 890480.

Oi, Swappers. I'll swap you *Basic Traveller* plus, preferably, *Books 4* or *5* for my *Basic D&D* set plus the *Expert Rulebook*. If you're interested, phone: (0436) 820 272, or write to: The Cottage Rhu, Dunbartonshire, G84 8RA.

Wanted. *Different Worlds 3, 24, Wyrms Footnotes 11.* Contact: Richard John, 146 Corporation Road, Grangetown, Cardiff.

Barnsley. 19-yr old student looking for either a club or a group that could show me how to play *AD&D*. Contact: Richard Martin, 3 Richard Avenue, Smithies, Barnsley, South Yorkshire.

Help. Embarking on a journey into the world of FRPGs. Would be grateful if a local group or club would contact me! Write to: P K Armstrong, c/o 22 Sandbergh Road, Kimberworth Park, Rotherham S61 3HA.

Calling Birmingham. Surely there is a club or group willing to take on a new player? Into *D&D, RQ, T&T* and *Traveller*. Robert McGregor, 11 Norfolk Road, Erdington, B'ham 23 6NE.

Swap. *Traveller, Book 0, Dbl Adv 1, RQ* character sheets, *CoC* are swapped for anything interesting (games, miniatures, accessories, etc) and especially *C&S* stuff. SAE with offers to: Juha Rajala, Laiduntie 12, 70780 Kuopio 78, Finland.

Landmark II Fantasy Postal Campaign. Features include prizes, tested scenario (running for 15 months), very flexible, lots of choice, 28 races, 24 classes, dungeons, towns, wilderness to explore. Very friendly individual service. Send SAE for further details to: Richard Downes, 8 Treasury View, Ickham, Canterbury, Kent.

Wanted.*WD15-29, 33.* Ring with prices: Tim, (061) 485 6641.

Attention. Gamers in the South Stockport area to start a club. Play *AD&D, D&D, Car Wars* and more. Phone: (061) 485 6641 and ask for Tim.

Wanted. The original boxed set of *Night Elf Patrol*. Good price paid. Contact S Godfrey on: Ashford (Mddx) 42736 (after 7.30pm).

Play-By-Mail. For *T&T* and *D&D* - explore the world of Garanduin. Send an SAE for details to Andrew Hill, Brambles, 5A Echo Barn Lane, Farnham, Surrey.

Help!*Eagle* issue 121 dated 14/6/84 needed urgently. All offers to: Derek Doran, 3 Glenaulin Park, Chapelizod, Dublin 20, Eire.

Wanted. *WD1-26* and *29*. Contact: M Colson Dominique, 8 Rue Sich Brahim, 38100 Grenoble, France.

Wanted. Any *Traveller* or *AD&D* material. Write, giving details prices to: David Wright, 2 The Rowans, Sauchie, Clacks.

Help!Age 15, *RQ/D&D*er trapped in the maze of the solo scenario. Brave party of adventurers please rescue. Contact: Darren Bennet, 13 Perrystreet, Perryvale, Forest Hill, London SE23 2LF.

Belated Anniversary Greetings. Congratulations Ranorah and Berni on your first wedding anniversary. All the gang wish you many more. Remember Wersi and the black gem? Have you tired of the quiet life? Join us next month. Tarsha, Gollum and Tymore.

BBC Model-B Software. Any young people who have software, information, programmes or a simple desire to be part of this epic adventure are welcome to come along on Monday evenings. Our megatrip RPG club plan to expand the limits of this side of our activities. Contact: Guy, 1st floor lounge, 7.30-10pm, Maidenhead Centre, Castle Hill, Maidenhead (see *WD56* for more details).

Kilmarnock/Ayr. Experienced player seeks group/club to play in. Hasn't played for about a year as *AD&D/Traveller* group refuse to DM. Has transport. Will DM occasionally if playing most of the time. Phone Scott on: Craigi 233.

Thoggin Slytongue hereby declares two deaths, one regretfully and t'other long overdue. Celrond Goblinsbane, fellow adventurer, assassinated by the Scarlet Brotherhood, and that pig Aranen Silverleaf, killed by mine own gnomish hands. Rot in Hell, Arabonc.

Preston. Male veteran (15) trapped in solitaire dungeon. Seeks local *D&D* club or group and organised adventures. Will learn other RPGs (*Traveller, RQ*). No experience in anything! Ring Ben on: (0772) 700272.

Help! 21st level character requires company for club in Surbiton and also copy of *WD29*. Phone Big H on: 390 0039.

Broos Have Hearts Too. Experienced role-player seeks clubs and fellow players in Ipswich. *RQ, SF* and *T&T*. Will learn others. Also interested in wargames. Write to: Lawrence Erbe, 97 Burrell Road, Ipswich, Suffolk.

Wanted.*AD&D Players Handbook, DMG, MM* and *MM2*, contact: Northampton 712501. Willing to pay up to £20.

Treasure Trap. Person (without transport) requires interested in mediaeval role-playing and *Treasure Trap*. Seeks similar in Herts/Essex/N London. Contact: Gerry Sutcliffe, 74 Tunnmead, Harlow.

North/East London.*Phoenix Gamers Club* requires players to form new club in area. Two *AD&D* and *CoC* campaigns now running, also wargaming section. Contact Steven on: 520 0931. Beginners welcome.

Players Needed. Club based in South London (Waterloo area) in need of new members. Most wargames and FRPGs played including *AD&D, Traveller,* and *CoC*. Contact: Barry Chapman, 59 Larcom Street, Walworth, London SE17 1NJ.

Hey You!Yes you! Interested in *AD&D* in Sittingbourne area? Phone Danny Child, with a view to forming a club or just playing, on: (0795) 843391 (after 5pm).

Wanted. *WD* binders for good prices, must be good quality. Ring Jonathan on: Surbiton 390 0039.

Help! I am desperate! Any RPG clubs in the Kirkcaldy are. I am 14 and even if this is too young please contact me! F Doherty, 18 Valley View, Kirkcaldy KY2 6AY.

Wanted. Any *AD&D, Star Trek*, etc. Players in the Beckenham area. Interested in starting a club for the weekends (14+). Contact Andy on: (01) 778 2480.

Fulcrum. New fanzine needs contributions. Get the issue in which your work appears fee. Details of first issue soon. *Fulcrum*, 13 Park Road, Haslington, Crewe, Cheshire.

Die Scum! DM seeks *CoC/AD&D, Warhammer* and *Traveller* players. Will play other games. Ages 14+. Contact: Dave Webster, 30 Queniborough Road, Queniborough, Leics.

Hackney/Islington. 9-yr old *D&D* player *needs* sessions with more experienced DM. Please contact: Thomas McLaren, 13 Winston Road, London N16 9LU. Tel: (01) 254 7156.

Swap. Any old *Judge Dredd* wanted for a new *Warhammer*. Ring Ross Martin on: (0247) 463527 (weekends).

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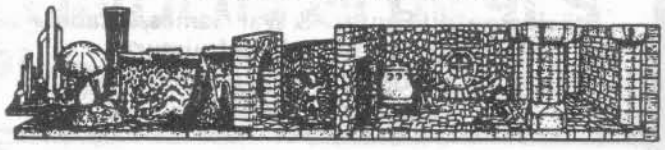

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Special guest E. GARY GYGAX

Starting at 12 noon on Friday, and continuing until 6pm on Sunday, GamesFair '85 features:-

- **THE AD&D® OPEN CHAMPIONSHIP** — An individual, knockout competition to find the British AD&D Champion of 1985. Held over Saturday and Sunday, this limited entry event **must** be booked in advance.
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WE NEED YOUR HELP. Reliable, careful, experienced DMs are needed to help run the AD&D competitions. Please mark your application form accordingly if you would like to help us.

Successful bookings will be confirmed by post. Full details and confirmation of events will be given in the GamesFair programme, which will be mailed to attendees in February.
Only those who book in advance can be admitted.
Refunds (minus a £2.00 administration charge) will only be possible on cancellations made before 31st January 1985.
Persons under 14 years of age cannot be admitted.
Bookings accompanied by an incomplete list of names or the incorrect money will be returned unprocessed.

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PA Discount applies to member's ticket only. If booking for more than one person please include ALL names and addresses.

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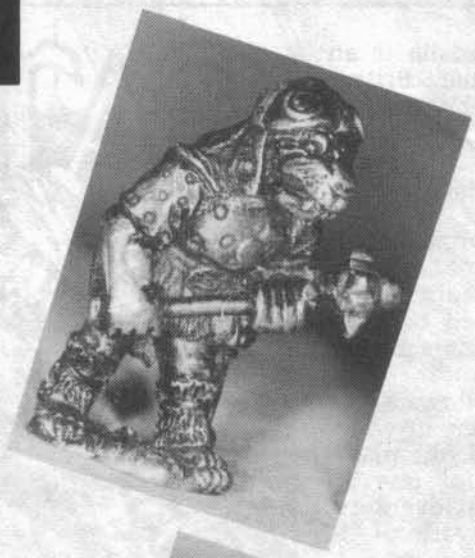

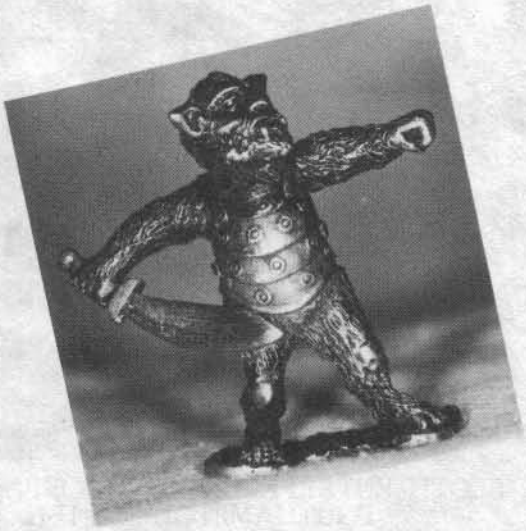

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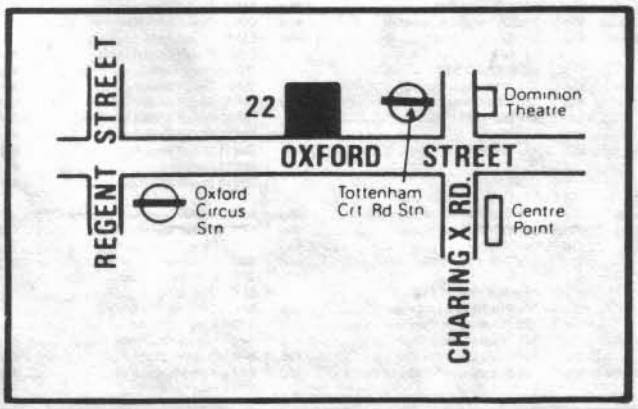

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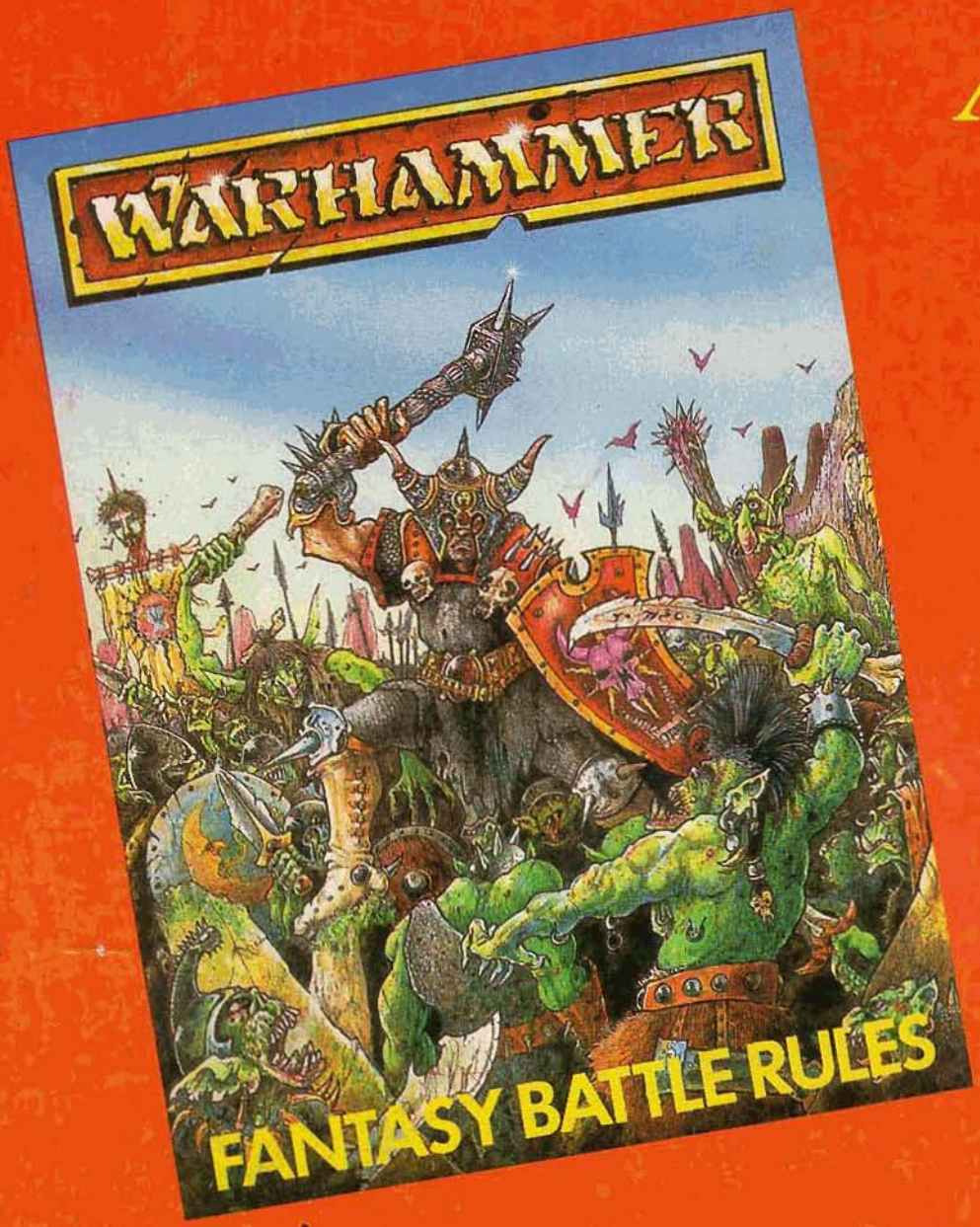

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